

# VOGUE



*This number is*  
*a*



## FORECAST of FALL FASHIONS



Sept. 15, 1912

THE VOGUE COMPANY, CONDÉ NAST, President

Price 25 Cents



## "My Boy"

*"If my boy knew how much sweeter he looks after being Palmolived he would keep that face bright and clean always — and when a big man have fine rosy cheeks like Daddy." SSSSSSSSSSS*



## These Two Imported Oils Make Palmolive Green

THE cool, green hue of a cake of Palmolive Soap comes from two expensive *oils*. There is absolutely no artificial coloring used. Palmolive is composed of *olive oil* scientifically blended with *palm oil* and saponified by the Palmolive process. THIS soap is as wholesome in appearance as its choice ingredients. The fresh, greenish coloring reflects the oils. Palmolive's delicate *odor* is as pure and dainty as its *color*. Its spicy fragrance suggests the Orient—the source of its oils.

### Palmolive Differs From Any Other Soap

#### A Generous Jar of Palmolive Cream, FREE

Just send us a band from a cake of Palmolive Soap and we will send a sample facsimile jar of this beauty-bringing face cream.

Pure and white; penetrating, cleansing and softening every pore of the skin. Made from our own formula, in our own laboratory. Use this Cream with Palmolive Soap and complexion improvement is at once noticeable. Your druggist will heartily recommend Palmolive Cream.



Price 50c

Not only the ingredients but the *effect* of Palmolive is *different*. It lathers abundantly in *hard* as *well* as soft water, cleansing every tiny pore. Palmolive contains no free alkali. Its lather entirely rinses off, leaving no film of soap in the pores. Thus the skin is perfectly cleansed and nourished. For these two oils have ever been the choice of women who *know* and achieve complexion beauty.

Olive oil is such an important skin food that it is used for the baby's first bath. Now doctors and nurses prescribe this to be followed by a daily Palmolive bath, as they know Palmolive to be the olive oil soap. They show their confidence in Palmolive's purity and soothing effect. Hence, Palmolive is best for the bath and toilet of *every* member of your family. For it leaves every skin *soft* and *velvety*.

Palmolive is known by ten million women as "*more than mere soap*." It took practically 37 years to ob-

tain the one perfect blend of these oils to *make* Palmolive "*more than mere soap*."

Palmolive's cost is now no greater than ordinary soap. Your dealer will supply you, or for two 2-cent stamps we will send you a generous free sample and booklet, "*The Easy Way to Beauty*."

(221)

B. J. JOHNSON SOAP COMPANY  
490 Fowler Street, Milwaukee, Wis.



Price 15c





# Tone

**That's where the Victor-Victrola is pre-eminent.**

You might be able to build a cabinet that outwardly would resemble a Victor-Victrola. You might even copy the inside construction and details, if they were not protected by patents. But there is no copying the superior Victor-Victrola tone-quality.

That represents years of patient experiment—with various woods, with different proportions, with numerous vibratory surfaces—and it is simply astonishing how slight a variation in size, in shape, in position, seriously affects the tone quality.

No, the Victor-Victrola tone can't be equaled! Even though the eye could take in every detail of construction, there is still that same indescribable "something" which makes the Stradivarius supreme among violins, which gives to the Victor-Victrola the wonderfully sweet, clear and mellow tone that has established this instrument as pre-eminent in tone quality.

Hear the Victor-Victrola today at the nearest Victor dealer's—you'll spend a delightful half-hour and come away with a greater love for music and a more thorough appreciation of this superb instrument.

**Victor Talking Machine Co.  
Camden, N. J., U. S. A.**

Berliner Gramophone Co., Montreal, Canadian Distributors.

Always use Victor Machines with Victor Records and Victor Needles—the combination. There is no other way to get the unequalled Victor tone.



**Victor-Victrola VI, \$25**  
Oak



**Victor-Victrola IX, \$50**  
Mahogany or oak

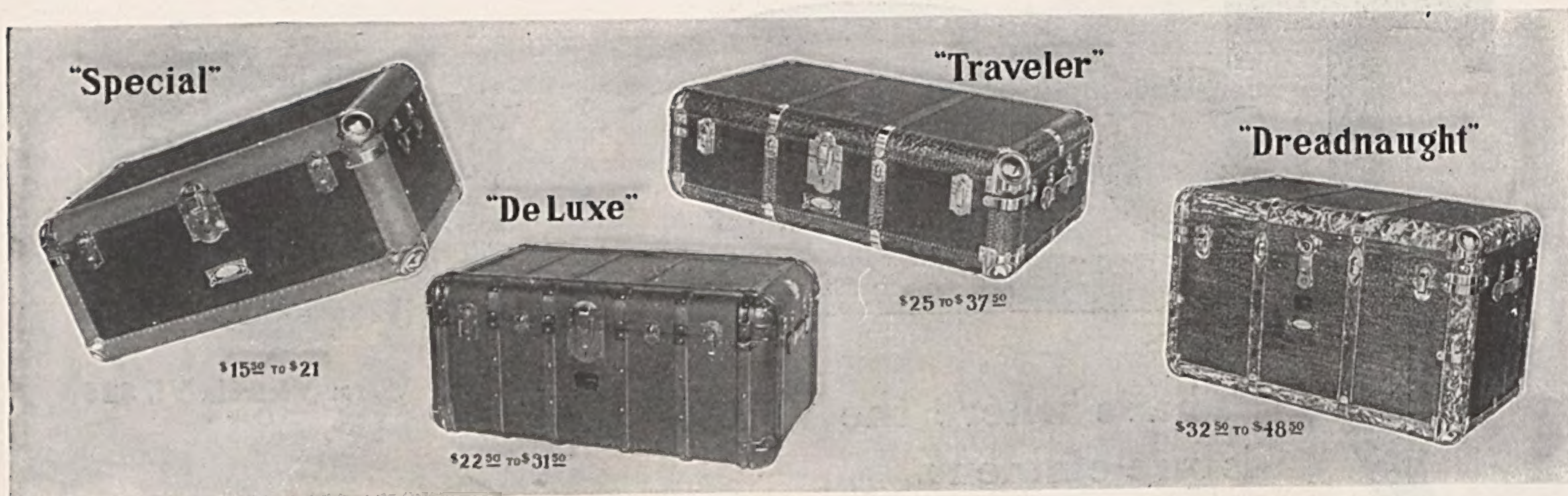


**Victor-Victrola XVI, \$200**  
Mahogany or quartered oak  
Other styles \$15 to \$150



# Victor-Victrola





## YOU Can Now Buy Indestructo Trunks at YOUR Price

"The next trunk I buy will surely be an Indestructo."—How many times have you made this promise to yourself? You must have believed in the Indestructo Trunk—must have believed it was a good trunk.

### 105,000 Miles Without a Break

One man from the far west traveled 105,000 miles, in thirty-two different countries, with an Indestructo De Luxe.

The real value or weakness of a trunk is hidden from you at the time of purchase—but you find it out later.

The weakness generally shows itself when you are many miles from home—unprepared and helpless.

Built-in strength and endurance prove their presence in thousands and thousands of miles of travel—unwatched and unattended.

Ordinary trunks are sold on appearance—but appearance does not constitute strength.

The handsome covering of ordinary trunks may cover knotty, brittle wood, and nailed-together joints.

Success has rewarded our efforts—and you can now buy the dependable Indestructo at just what price you can afford to pay.

### Insured Against Breakage—Registered Against Loss

Indestructo Trunks are insured for five years against breakage.

This is our very substantial way of expressing to you our confidence in Indestructo durability.



He says, "After one hundred thousand miles of the hardest travel, my Indestructo Trunk is as good as new—no other trunk could possibly have stood such severe service." That man paid \$25 for his trunk—he traveled one hundred thousand miles at a cost of 1/40 of a cent per mile—2½ cents per hundred miles.

Truly, Indestructo Trunks gave that man "the most miles for the least money."

You surely do not want a trunk of half-way goodness—and if you buy a poor or ordinary trunk, you can expect only poor or ordinary service in return.

### "Made-to-Sell" vs. "Built-to-Travel"

Ordinary trunks are *made to sell*—Indestructo Trunks are *built to travel*.

### Unit Jointless Construction

Indestructo Trunks are built by a special process which eliminates all joints—making a solid, one-piece construction of six thicknesses of hardwood.

Indestructo Trunks are built of the strongest wear-resisting material known—and covered with a heavy canvas duck, or solid fibre, according to the price you pay.

And about that matter of price—

For seven years we have studied to produce a trunk embodying the Indestructo unit-built principles, which would be within the reach of every traveler.

You cannot lose an Indestructo—every trunk is registered and numbered in our office.

You may be bound for the end of the world—but your trunk is bound to come back—safely and surely.

### Buy Indestructo Baggage

Can you, in view of the overwhelming advantages of the Indestructo, afford to buy any other trunk?

Safe—Strong—Insured—Properly Priced—a trunk combination only found under the Indestructo Trade-Mark.

Write today—now—make good your promise to yourself. Buy Indestructo Baggage and get the "most miles for the least money."

NATIONAL VENEER PRODUCTS CO., 1210 Beiger St., Mishawaka, Ind.





New Fall Models  
Mackinaw, Sport and Top Coats  
AT SPECIAL PRICES



Women's sizes 32 to 44 Bust. Misses' sizes 14 to 20 years

**No. 22. Sport coat**, seven-eighth length model, of checked vicuna cloth (warmth without weight), in black and white, brown, green or red and black checks; also plaid colorings and plain golf red, tan, navy, brown or black Polo cloth, set-in sleeves, detachable belt, four large patch pockets; can be worn open at neck..... **18.50**

**No. 24. Mackinaw sport coat**, three-quarter length model, of black and white, brown or tan checked vicuna cloth (warmth without weight); also golf red, tan, navy or black Polo cloth, patch pockets, detachable belted back, can be worn open or buttoned at neck..... **12.50**

**No. 26. Smart top coat**, semi-fitted model of imported double faced all wool mixed worsted, in Oxford, grey, tan or olive colorings, collar inlaid with velvet; revers showing reverse side of material; patch pockets; can be worn buttoned at neck.... **29.50**

**No. 28. Stylish Coat**, seven-eighth length model, of imported double-faced chinchilla cloth; in navy, brown, or Oxford; entirely bound with black silk Hercules braid; collar and cuffs of plain broadcloth; edged with reverse side of material, large patch pockets; can be worn open at neck showing reverse side of material. **25.00**

*Fall and Winter Style Book "Correct Dress" now ready. Mailed upon application to Dept. H*

**Franklin Simon & Co.**  
FIFTH AVENUE, 37th and 38th Sts., NEW YORK



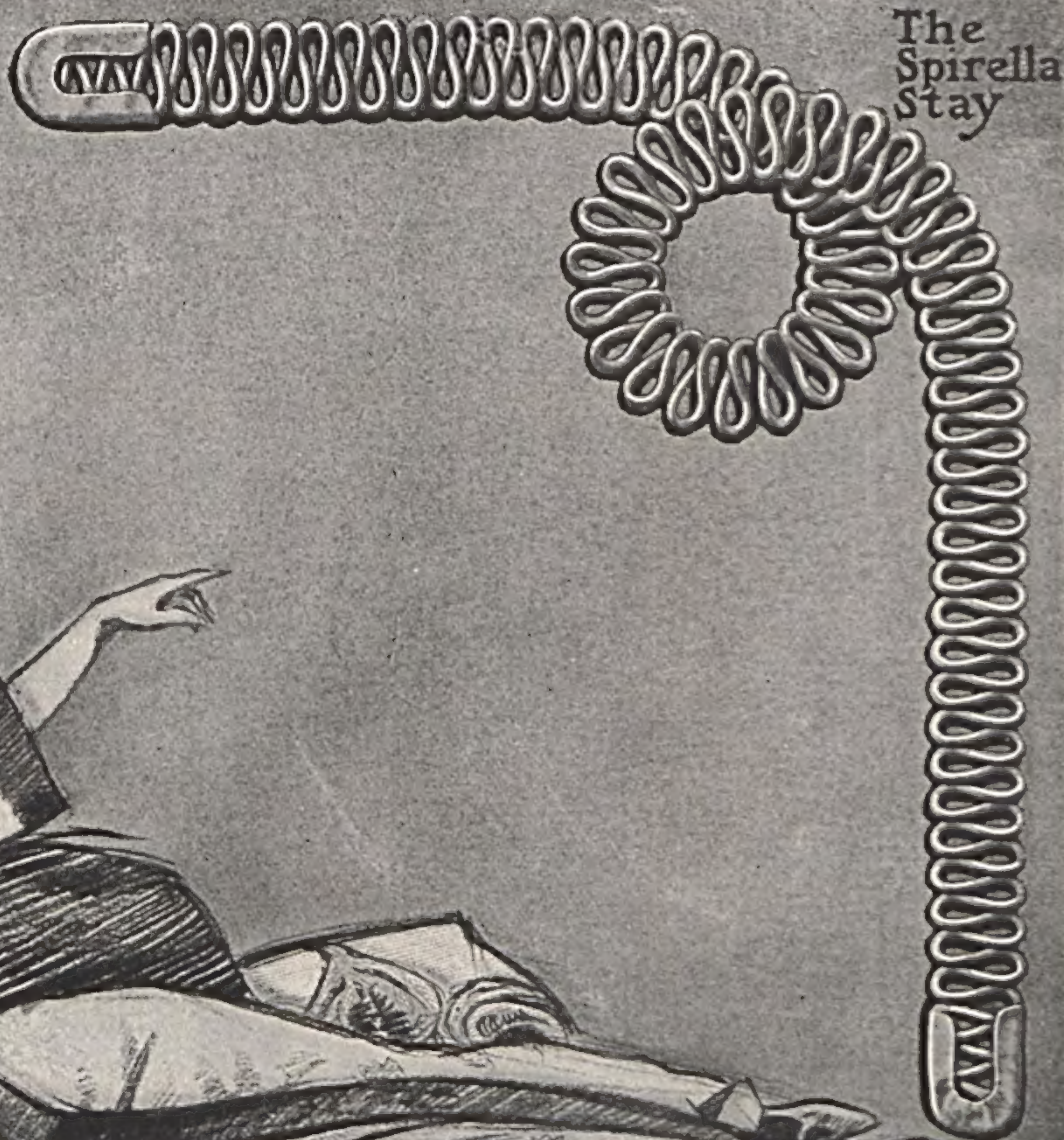
THE MIGEL QUALITY CORNER  
FOURTH AVENUE, TWENTIETH STREET,  
NEW YORK



**S**PEAKING of Silks, Madame, please remember that Migel-Quality means quality beyond question. The last example is a silk of diaphanous lightness, so strong as to carry, without risk, the heavy embroideries now in vogue. It really looks like cobweb and wears like broadcloth. ¶ Ask at the Best Shops for Migel-Quality Indestructible Voile—a silk by any other name is not at once so sheer and strong.

*M. C. Migel & Company.*





You can lie down with comfort in a

# Spirella Corset

The Spirella corset gives more than correct poise and beauty of line, it gives perfect comfort under all conditions. You can lie down in a Spirella with almost uncorseted ease—none of the stiff discomfort of the average corset. Its flexible boning yields easily to every movement of the wearer, yet always retains its original shape.

The Spirella Corset gives to the figure that grace and beauty of line which only the corset adapted to your needs can insure.

To give you this service our expert trained Corsetiere will fit you in your own home. She not only takes your

measures, but she studies the possibilities for improvement in your figure. She selects for you the proper model and so adapts it to your special needs that it will subdue any faulty conditions and bring out your best lines. When made, she brings your corset to you, adjusts it properly on your figure and shows you how to wear it.

Furthermore, the life of a Spirella Corset is insured by our guarantee that the Spirella Stay will neither rust nor break. Nor will it take a permanent bend at the waist-line. If it rusts or breaks within a year we give you a new corset without charge.

## Send for Spirella booklet

Fill out and mail the attached coupon and we will send you the beautiful Spirella Booklet, showing the newest styles in Spirella Corsets, and give you the name of the Corsetiere nearest you.

### Spirella

506 Fifth Avenue, New York  
Telephone, 1110 Bryant

37 New Bond Street  
London, England

Niagara Falls, Canada

#### FACTORIES:

Meadville, Pa., U. S. A.

Leitchworth (Garden City), England  
Niagara Falls, Canada

THE SPIRELLA COMPANY, Dept. V-92  
506 Fifth Avenue, New York

Kindly send me, without obligation, your free Spirella Booklet and the name of your local Spirella Corsetiere.

Name.....

Street Address.....

P. O. .... State.....

In what town do you shop?.....



"O, wad some power the Giftie gie us,  
To see oursel's as ithers see us."

**B**OBBY BURNS' prayer is answered for every woman by *Pneu Form*, which enables you to see yourself exactly as "ithers" see you. Every curve, line and detail of your figure—back, front and sides, including the hips—is reproduced with looking-glass fidelity.

## *Pneu Form*

The Pneumatic Dress Form

The Simplicity of Perfection and the Perfection of Simplicity in Dress Forms. No wires to get bent or mis-shapen, or loosened screws to get lost. No "regulating" to the exact fraction of an inch in order to get a fairly good reproduction of your figure. You simply inflate *Pneu Form* inside your fitted waist lining and before you stands YOU.



Made to be  
pinned to.

By substituting the waist lining of the person to be fitted, one *Pneu Form* serves for the dress-making and repairing needs of all the feminine members of your family.

*Pneu Form* can be inflated in less than one minute by placing the lips to the valve and gently blowing. When inflated it retains its form indefinitely.

With *Pneu Form* you eliminate once and for all time the irksome, unpleasant duty of standing hour after hour for dress fitting. The Telescope Standard Rod can be adjusted to the exact height of the person whose figure is to be reproduced, thus making of *Pneu Form* a perfect skirt form.

The Pneumatic Form Co.  
557 Fifth Avenue (near 46th St.) New York

Maxine Elliott writes,  
"It stands hours to be  
fitted for me without  
one groan of fatigue"



Write for new in-  
teresting booklet  
"It's You," Edition  
C-2, giving full de-  
scription and prices.

Sold in many  
first-class stores.

"This one Pneu Form will  
serve for all our dressmaking"

And this little box  
base holds it all.





# A Special Introductory Offer

*These ten beautiful numbers insure the success of your Fall and Winter wardrobe*

Autumn Dress Materials	Oct. 1
Newest shades and designs in fashionable fabrics	
Autumn Shopping	Oct. 15
A tour through the best shops of two continents	
Winter Fashions	Nov. 1
Vogue's dress rehearsal of the Winter mode	
Dramatic and Vanity	Nov. 15
The fine arts that make fair women fairer	
Christmas Gifts	Dec. 1
Containing Vogue's \$5,000 solution of the Christmas shopping problem	
Christmas	Dec. 15
Midwinter fashions and festivities	
Motor Fashions	Jan. 1
Smartest novelties for owner, car and chauffeur	
White and Southern Fashions	Jan. 15
The trend of coming styles as seen in the Southland	
Smart Fashions for Limited Means	Feb. 1
First aid to the well-dressed woman of small means	
Forecast of Spring Fashions	Feb. 15
The first authoritative word on the Spring mode	



to help you get  
the

## VOGUE HABIT

THE certificate on this page will bring you —if you are not yet a subscriber—the pattern of this exquisite French combination chemise and knickerbockers.

It will also bring you the ten forthcoming issues of VOGUE—regular price \$2.50. It will save you \$1.

*And you need send no money now.*

With this lingerie pattern, 2½ yds. of batiste, 2 yards of embroidery and two skeins of silk, you can make easily and inexpensively a garment which on Fifth Avenue would cost you three or four times as much.

The ten issues of VOGUE which you will also receive are the most helpful of the entire year—covering just those critical months when the woman of fashion has so many distractions, so many calls upon her time and energy that she is lost unless she has at hand a friendly, authoritative counsellor like VOGUE.

VOGUE'S Autumn numbers always "sell out" completely. We cannot supply back numbers or hold copies of the Autumn Dress Materials Number (dated October 1st) more than ten days. If you would avoid disappointment, sign, tear off and mail this certificate at once.



2010—26

*This exquisite French combination chemise and knickerbockers meets perfectly the mode's exaction for minimum fulness and long, slim lines. It may be developed in batiste or Italian silk. The neck-line and armholes are embroidered in scalloped design, and the top drawn up by a ribbon run through embroidered eyelets. The scantily full bloomers, the lower edges of which are also embroidered, are cut at the knees by insertion run with ribbon tying at the sides in dainty bows. First shown in Vogue, this garment has become wonderfully popular, and is sold now on Fifth Avenue at several times the price at which it can be made with the help of the Vogue pattern.*

**This offer open only to new subscribers. No subscriptions renewed at this rate.**

NOTE—If you prefer to send \$2 with this certificate VOGUE will add also a copy of one of its entertaining and permanently valuable Summer numbers.

VOGUE,

443 Fourth Avenue, New York

On receipt of this certificate please send me the French combination pattern (size ) and the ten forthcoming issues of VOGUE. (Regular price of pattern and ten issues \$3.00.)

For these I agree to pay \$2 on request.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



# EDUCATIONAL GUIDE

## New York

### STUDY INTERIOR DECORATION AT HOME

**D**O YOU want to know how to select house furnishings, how to design and decorate rooms, how to use "Periods" correctly? Send for announcement of Non-Resident Courses of Art Instruction, Henry Turner Bailey, Director. These courses are offered by the New York School of Fine & Applied Art, Frank Alvah Parsons, President. *Write at once to*

**SUSAN F. BISSELL, Secretary**  
2237 Broadway New York



### ACTING

**DRAMA · ORATORY · OPERA and SINGING**  
**STAGE and CLASSIC DANCING and MUSICAL COMEDY**  
*Separate Departments and Faculty Students Theatre and Stock Co. Assuring New York engagements and appearances.*

20th year, strong faculty, beginners and advanced students accepted. For illustrated booklet how 3000 Graduates, now celebrated professionals, have succeeded, Address Thos. Irwin, Manager, Theatre Bldg., 301-309 W. 23rd St., N. Y. City.

### THE BRYANT SCHOOL FOR STAMMERING

An institution for the correction of speech defects. Established by a physician in 1888. Methods scientific and direct. Improvement at once. Authentic references of the highest character, if desired. Call or write for information. Examination gratis. **E. A. BRYANT, M.D., Principal, 62 W. 40th Street, N. Y.**

Mrs Coates will receive in her home a limited number of girls who wish to study **Art, Music, Languages**, under special masters. Terms from 4th of October to the 1st of June, \$1,000.00. Lectures on history of art, literature, operas and concerts. Circular upon application.  
**Mrs. ISABEL D. COATES, 300 West 85th Street, New York City**

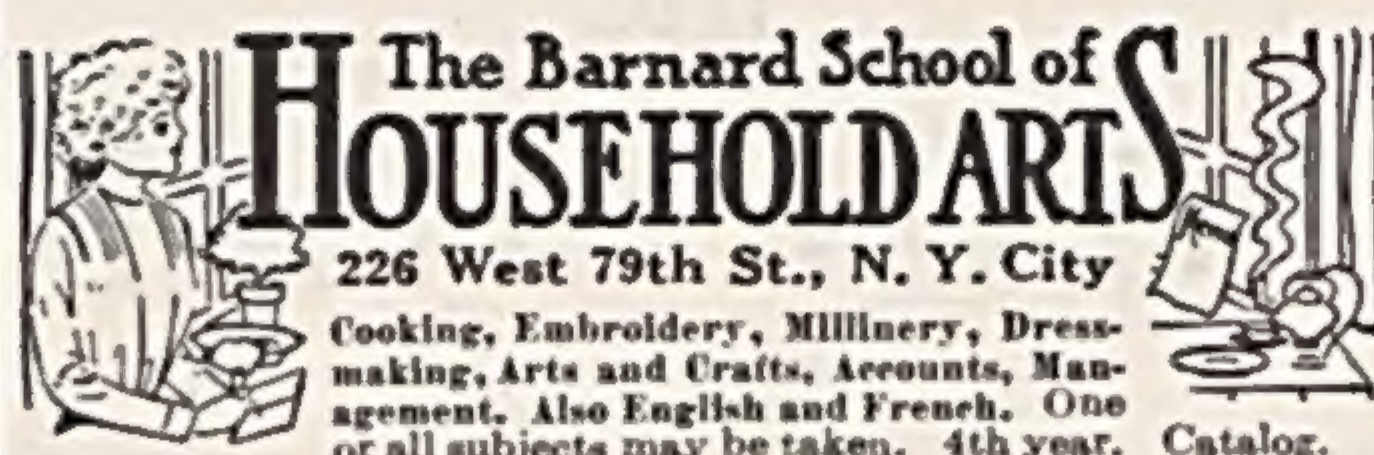
**The Comstock School** A School of National Reputation  
Removed June 1st to 52 East 72nd St. Offers regular and special courses. Music, art, languages, physical culture, social life, and an opportunity to enjoy the many advantages of New York. Address Miss Lydia Day, Principal.

A most complete boarding school, replete with perfect sanitary conditions and modern equipment is  
**THE KYLE INSTITUTE FOR BOYS, Flushing, Queensboro, N. Y.**  
Primary, Grammar, and High School Depts. Unsurpassed advantage in German. Cheerful classrooms, Gymnasium, Swimming pool, baseball field, roller skating rink, military drill, rifle range. \$400. No "Extras."

**Massee Country School.** Boys 6 up. 15 miles from N. Y. Individual attention for every boy. Classes limited to 6. Boys live with family of Head Master. Prepared for all leading boarding schools and colleges. Limited to 40. Swimming pool. Illustrated Catalog. Summer Camp at Bronxville.  
**W. WELLINGTON MASSEE, Ph.D., Headmaster.**  
**NEW YORK LAWRENCE PARK BRONXVILLE**

## New York, Continued

### BARNARD SCHOOLS



**BARNARD SCHOOL for GIRLS** 421 W. 148th St. NEW YORK CITY  
College Preparatory and General. Kindergarten and Elementary All Ages. 17th Year begins Sept. 28th. Catalog.

## District of Columbia

### National Park Seminary

**For Girls. Washington, D. C. (Suburbs)**  
A unique school for the education of girls by rational, effective means. Congenial groups and small classes, in Academic Studies, Languages, Art, Music, Domestic Science, Arts and Crafts, Library and Secretarial Work. Outdoor life. Pure air, pure water, perfect sanitation. For illustrated book, address Box 175, Forest Glen, Maryland

## Maryland



### Educate Your Child at Home

Under the direction of  
**CALVERT SCHOOL, Inc.**  
(Established 1897)

A unique system by means of which children from kindergarten to 12 years of age may be educated entirely at home by the best modern methods and under the guidance and supervision of a school with a national reputation for training young children. For information write, stating age of child, to

**THE CALVERT SCHOOL, 2 W. Chase St., Baltimore, Md.**  
**V. M. HILLYER, A. B. (Harvard), Headmaster.**

## Massachusetts

**ROCK RIDGE SCHOOL FOR BOYS.** Location high. dry and healthful, in one of New England's most beautiful residential villages. *Instructors able, experienced, mature.* Thorough preparation for college. Unusual attention given boys under 17. Large, airy gymnasium with swimming pool. For catalog, address **DR. G. V. WHITE,** Wellesley Hills, Mass.

## Ohio

## Ohio

### CINCINNATI CONSERVATORY of MUSIC. ESTABLISHED 1867.

**Miss Clara Baur, Directress.**



best methods of Foremost European Conservatories. The faculty numbers some of the Leading Musicians and Artists of today.

### ELOCUTION MUSIC LANGUAGES

Location Ideal with respect to home comfort and luxurious surroundings. The most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue FREE.

**MISS CLARA BAUR**

Highland Ave., Oak St. and Burnet Ave.

Cincinnati, O.

## Wisconsin

### KEEWATIN ACADEMY FOR BOYS

An Outdoor Tutoring School  
Midwinter Home on Florida East Coast  
Address The Secretary, Box 12, Mercer, Wisconsin.  
Chicago office, 1416 Masonic Temple (Central 3029)

## Virginia

**SOUTHERN FEMALE COLLEGE** 50th Year \$250 to \$350  
Historic School for Girls, after highest Virginia standards. Social training. Five buildings with gymnasium. Regular and special courses, Music, Art, Elocution, Domestic Science, New Planos, Steam Heat, Electric Lights, Outdoor Athletics. Catalogue.  
**ARTHUR KYLE DAVIS, A. M.** 227 College Place, Petersburg, Va.

## The Tragedy of the Girl Who Didn't Fit

**T**WO years ago a girl whose home is a long way off entered one of the Eastern preparatory schools. She had looked forward to her school experience eagerly. Through the summer months she with her mother had been busy on her wardrobe: every detail of her preparations they had gone over together again and again. Nothing was neglected, apparently—nothing except a knowledge of the school itself. For the school to them was hardly more than a name. They had read of it as a nice place where nice girls graduated: and with this much information the girl packed the wardrobe which had been the object of so many hours of preparation, and departed.

It was a nice school: but somehow things didn't go well for the girl whose home was so far away. People were kind to her in their own way, but she was a being new to their experience, and they frankly did not understand. The courses of study were excellent, but somewhat restricted, and some of the things which she had wanted most to study she found she could not study there. And the girl was unhappy. It wasn't the fault of the school, nor of the girl. It was just because that particular girl was not intended for that particular school. She simply didn't fit.

Last fall she entered in another school and last year she was very happy. She had found the school where she fitted—the school that she might have found the first year had she only known.

The "tragedy of the girl who didn't fit" is re-enacted every year in many schools. It would not be enacted if all mothers informed themselves as thoroughly as some mothers do concerning the characteristics and opportunities of the various schools.

VOGUE offers to the mothers among its readers an exceptional opportunity to analyze the adaptability of a particular school to the needs of a particular girl or boy.

VOGUE has investigated by personal visits more than two hundred different schools.

On file in VOGUE's office is exhaustive information concerning practically every other school in the country.

This information, and the advice of the manager of the Educational Department, VOGUE offers to its readers without charge.

Having in mind the transcendent importance of choosing the right school for the girl or boy, does it not seem to you the part of wisdom to let VOGUE advise you now?

### Manager Educational Guide

### VOGUE

443 Fourth Avenue, New York



# The John Wanamaker Store Privileged to Present The First Authentic Paris Models For the Winter Season

THE first authentic *news* of Winter fashions is good to have, but the first presentation of authentic *gowns* is better yet.

Simultaneously with the Paris openings we showed new, authentic models from Callot, Cheruit, Beer, Parry, Jenny, Jeane Lanvin, Bechoff-David and others.

Simultaneously we announced that the influence of the Orient—the vivid gorgeous East—would be greater than ever in Winter fashion.

We know the great dressmakers of Paris.

We have collaborated with them for years. We know how they work—how they evolve the new things. We know the designers of embroideries and fabrics who are back of the dressmakers. We know they all understand the logic of dress and work from one thing to another in a logical way. This enables us not only to predict the new fashion trend but to present

## The New Fashions Which the French Consider "Comme il faut"

which Americans consider distinguished. Who makes more beautiful wraps than Callot or more lovely gowns than Cheruit? Both the originals, and copies of the original models of these and other great dressmakers, we are showing at prices which will interest you.

Here is an original model by Jenny, in the vivid new coral trimmed with ermine, at a moderate price for such a garment. Other original Paris models are of wonderful brocaded velvet, satin broché, velour de laine. The gown is a duplicate of one of Beer's newest designs—the Eastern influence is shown in the new draped effect in the front—the lengthwise drapery instead of cross-wise drapery.

The morning dress is of the new wool éponge with the collar and cuffs in brilliant Eastern colorings. A practical dress to wear at once, and yet one which will be useful for the winter.

*This gown, which is a copy of a Beer model, is of soft silk in rich deep colors. The manner of draping and the unusual cut at the bottom of the skirt are new features. Accurate copies of the original Beer model in black, blue, prune. Sizes: 34 to 42. Price \$85.*



Original  
Jenny Wrap

*This wonderfully draped wrap is of vivid coral velvet with the collar and cuffs of ermine. One of the most beautiful Winter creations. The Oriental note is expressed in the manner of draping and the vivid color. Original French model, \$198.*

## The Progressive Woman

Is she who sees the changes, recognizes the progress constantly going on around her.

Suppose heretofore you have bought your clothes in Paris, that is no reason why you need in the future.

See, what there is here!

Know the Wanamaker Salons of Women's Dress—The Specialty Shop, able to present the first authentic French Winter Fashions to America.

Beer Shows His Models with Marcelle Demay Millinery

*Special Cable received from The John Wanamaker Paris Editorial Bureau:*

*Paris, August 16, 1912.*

*To give his collection complete refinement, Couturier Beer shows today with Marcelle Demay hats.*

*Marcelle Demay has appointed The John Wanamaker Stores her exclusive representatives in America.*

*The new wool éponge is used for this smartly-cut dress. The note of the East is given in the turn-over collar and cuffs which are also of éponge in the vivid blues and greens and yellows of Oriental blending. The dress opens down the centre front. Colors: tan and dark blue. Sizes: 34 to 42. Price \$27.50.*

*A charming hat in the Capeline shape of white crepe de chine with row of black paradise feathers, \$85.*

John Wanamaker, New York





WHOLESALE  
— ONLY  
**A.D. BURGESSER & CO**  
149-151 FIFTH AVENUE  
NEW YORK



SOLD BY ALL LEADING DEALERS  
THROUGHOUT THE UNITED  
STATES AND CANADA





THE LATEST AUTUMN MODES SHOWING THE SMARTEST SUITS AND THE NEWEST MATERIALS

Tailored model of rough diagonal fabric. Braid finished coat and skirt. Back of the coat has the distinct Empire effect. Can be supplied in navy, black, taupe, and seal brown. \$35.00

Peau de Souris suit in the new absinthe shade. The coat is an extreme cutaway model, soft draped revers of self-material with velvet collar and long swallow-tail effect in the back. The skirt is a draped model with high bodice of black velvet. \$95.00

Imported Oxford mixture suit. Copy of a Bernard Model. Cutaway effect. The coat has the new inlaid broadcloth collar and cuffs. Very stunning suit. \$75.00

*Patrons who so desire, may have their individual dress ideas developed to their satisfaction in our Special Order Department*

**BONWIT TELLER & CO.**

Fifth Avenue at 38th Street

NEW YORK



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Boas, Feathers, etc.

**MME. BLOCK.** Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

## Bridge Whist

**"RAD-BRIDGE"** CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

**"RAD-BRIDGE"** Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

**"RAD-BRIDGE"** Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

**"RAD-BRIDGE"** LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. \$2.50 per dozen. Sample free.

**"RAD-BRIDGE"** sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

**"RAD-BRIDGE"** GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 14 Pearl St., New York.

## Children's Clothes

**Children's Wear** from infancy to twelve yrs. Garments made to order, style and fit guaranteed. Boys' dresses, one to five yrs., specialty. Beebe & Shadle, 38 W. 33 St. Tel. 7537 Mad.

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**ON** account of being in mourning, lady will sacrifice two Juliet La Franc evening dresses, this season's models. One ashes of roses, satin embroidered in bronze beads, the other purple chiffon with deep embroidery of steel beads. Size 43-44 bust. Cost \$150 each; sell for \$75 each. Worn only three times. No. 704-A.

**FOR SALE:** or exchange (for Persian lamb coat, 38, or furs) Sicilian real lace priest's robe. Would make an exquisite wedding or ball gown. Particulars. No. 705-A.

**JUST** from Paris, satin short coat, long tails, soft green changeable to lavender. Size 36-38. Never worn. Cost \$50; will sell for \$35. Sent C. O. D. on approval. No. 706-A.

**HANDSOME** white brocade evening gown with beaded tunic. Olive Bengaline Directoire coat and skirt, late Drecoll models. Worn only a couple of times. Sizes: 38-40. Price, each, \$50. No. 707-A.

**THREE** piece street suit. Sapphire blue satin trimmed with blue chiffon and white lace. Size small 36. Cost \$90; sell \$35. C. O. D. on approval. No. 708-A.

**WANTED:** Winter clothes. Stylish, good quality, reasonable. Plain tailored suit, dresses, plume, waists. White beaver hat, furs. Bust 38; 26 waist; 41 length. No. 102-B.

**WANTED** a large bunch of lavender, purple or black paradise feathers. Black preferred. Must be reasonable in price. No. 103-B.

## Professional Services.

**WANTED:** In Southern city, November 1st, a fine nurse trained to care for and entertain small children. Care for their clothes, nursery and bath. For particulars, wages, etc., address. No. 182-C.

**MOTHER** and daughter living in New York City would like to share attractive home with lady desiring to spend Winter in New York. No. 186-C.

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## "S and X"

**LADY**, competent as companion to elderly lady or invalid, or as housekeeper desires position. Excellent sewer. Can furnish best references. Detailed qualities on application. No. 188-C.

**LADY** desires position, with refined family going abroad, as tutor of French, German and Italian, or companion. University graduate. Can furnish highest references. No. 189-C.

**WANTED:** November 1st by trained nurse who has given up work on account of health, position as house-mother or companion to elderly lady or couple. Intelligent, capable and cheerful. Wishes a refined home more than high wages. References exchanged. No. 190-C.

**REFINED** lady, experienced traveller, desires position as useful companion for foreign travel. French-German. Good sewer and packer. Highest references. No. 191-C.

**A YOUNG** woman of culture having resided and travelled extensively in the Orient, and exceptionally well qualified, would like to arrange to escort a small party, of two or three, on a tour of the Orient. References exchanged. No. 192-C.

**REFINED** young lady desires position as companion to party going to California or elsewhere for Winter. Best references furnished. Permanent position preferred with reliable family. No. 193-C.

**WANTED:** A position as exclusive trimmer by a young gentleman. Will accept only in Minneapolis, Minnesota. Best of references. No. 194-C.

**YOUNG LADY** desires position as companion. Reads well and could be useful in travel. References exchanged. No. 195-C.

## Miscellaneous.

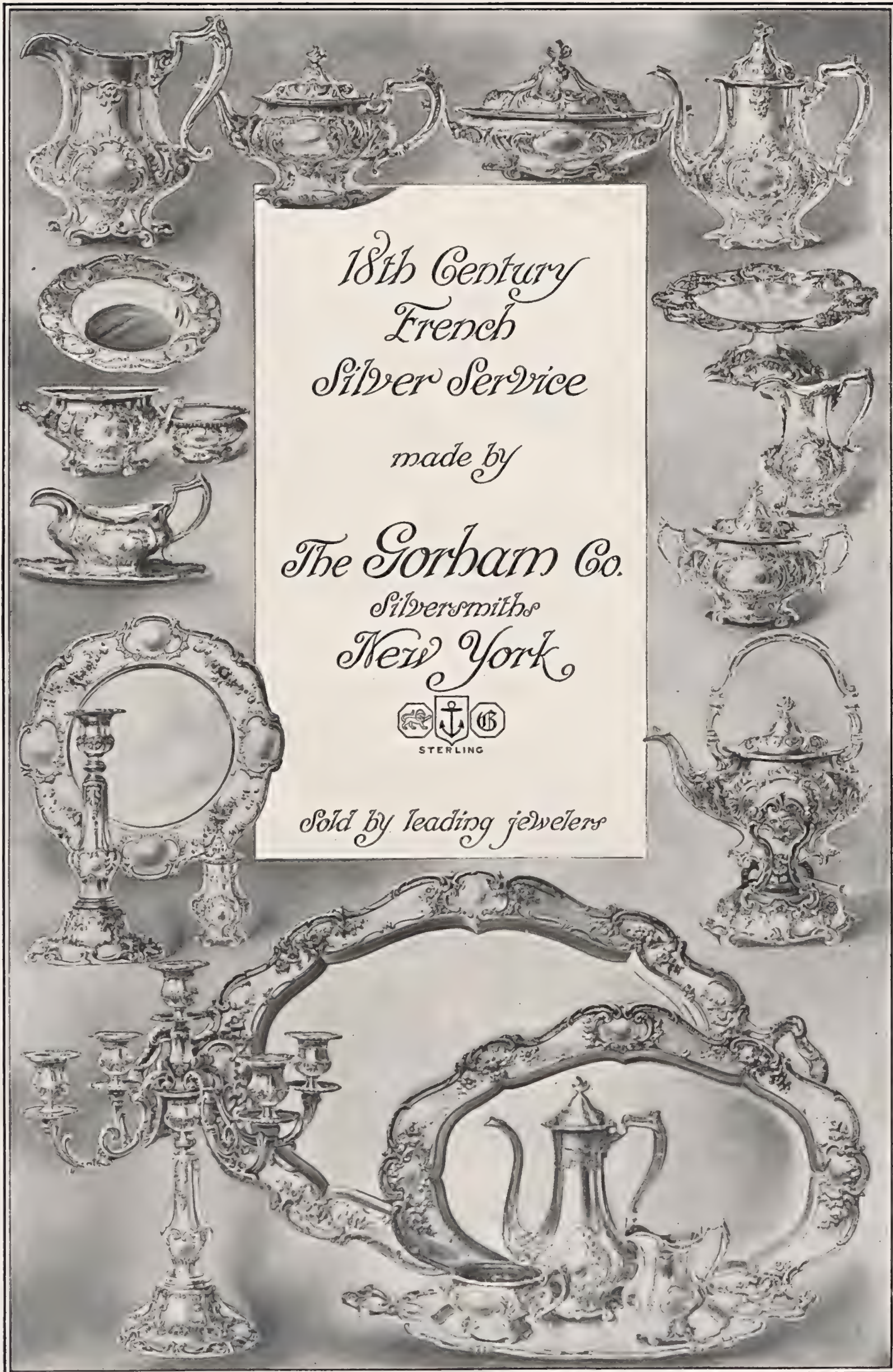
**UNIQUE** antique rosewood bedroom suite consisting of Napoleon French bed, 7 ft. 2 in. by 5 ft. 3 in. Dresser with high mirror and many compartments, and washstand like a chest of drawers. In family many years and will sacrifice because of change. No. 702-A.

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**SELL** Tel Electric Piano attachment. Cost \$350; will sell for \$250. No. 709-A.

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WHOLE NO. 959

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MRS. ARTHUR ISELIN—Photograph	- - - - - 16
DEAUVILLE—COURT OF PROBATE FOR THE MODES—Illustrated	17-21
SEVEN PAGES OF ILLUSTRATIONS OF THE NEW AUTUMN MODELS	22-28
OYEZ, OYEZ, THE COUTURIERS SPEAK!—Illustrated	- - - 29-30
THE SUITS OF THE NEW SEASON—Illustrations	- - - 31
NEW OVER-DRAPERIES—Illustrations	- - - 32
THE MODERN LOUIS XVI GOWN—Illustrations	- - - 33
FOX AND SEAL, MOLESKIN AND ERMINE REIGN SUPREME—Photographs	- - - 34-35
THE SOCIAL GOAL VIA PHILANTHROPY—Editorial	- - - 36
THE ANGLESEY-MANNERS WEDDING—Photographs	- - - 37
NEWPORT SOCIETY FRAMED IN TABLEAUX—Photographs	- - 38-39
AS SEEN BY HIM—Illustrated	- - - 40
RICH GOWNS THAT KNOW NOT TIME DISTINCTION—Photographs	- - - 41
FEUDAL CASTLES OF PRESENT-DAY LORDS—Illustrated	- - - 42-43
THE SWAY OF THE PLAIT—Illustrated	- - - 44-45
JUST A MOMENT, MR. REDFERN!	- - - 45
WINTER DECORATIONS FOR CITY PORTALS—Illustrated	- - - 46-47
THE NEW NOTES IN BLOUSES—Illustrations	- - - 48
LATE PICTURES OF FAVORITE LEADING WOMEN ON THE LONDON STAGE	- - - 49

THE TENNIS TOURNAMENT AT NEWPORT—Photographs	- 50-51
NEW STARS ON THE AMERICAN STAGE—Photographs	- - - 52
SEEN IN THE SHOPS—Illustrated	- - - 53-54
SOME ACTUAL WORKING PLANS FOR YOUR FALL WARDROBE—Six Pages of VOGUE Patterns	- - - 55-60
TYPICAL MODES FROM MARTIAL ET ARMAND—Illustrations	- - 62
WHAT THEY READ	- - - 66-70
PALETTE AND BRUSH FASHION—Illustrated	- - - 72
NOBLESSE OBLIGE	- - - 74
DECORATIVE FUNCTIONS OF THE DINING-ROOM	- - - 76
ON HER DRESSING TABLE	- - - 78
BAGS AND BAGATELLES FROM PARIS—Illustrated	- - - 80
SOCIETY	- - - 82
FOR THE HOSTESS—Illustrated	- - - 86
TO THE RESCUE, COUTURIERS!	- - - 88
HOROSCOPE OF THE MODES—Illustrated	- - - 90-92
ANSWERS TO CORRESPONDENTS	- - - 94
ONE OF THE MINOR ARTS—Illustrated	- - - 96
EVERYWOMAN'S IDEAL DRESSING-ROOM	- - - 98
THE ANCESTRY OF LINGERIE	- - - 100-102

## More Than One Hundred Gown Plans in the Next Vogue

We call this present number the Forecast of Autumn Fashions—and so it is—but that does not by any means indicate that it contains all the information on the new mode which Paris has to give us. Cablegrams and the swiftest ships have brought only the first glimpses of the new models when its pages are being put to press. All the wealth of fashion information which comes with the opportunity for more detailed study must appear in later numbers. Much of it will be published on October First in the Pattern, Trimmings, and Materials Number.

Even if there were nothing new from Paris in the October First number, you would want it very much. For into its pages have been put more than one hundred actual working models for Autumn gowns—the very perfection of VOGUE's fashion service crystallized into VOGUE patterns. In these pages you discover all that VOGUE has considered best and most

practical in the new styles, preserved for you in serviceable form. Somewhere among these one hundred models you are almost certain to find precisely the suggestions that you want for your Autumn gowns.

This little announcement gives an excellent opportunity also of reminding you that VOGUE is now conducting its annual Autumn Opening at 303 Fifth Avenue, New York. For this display VOGUE has gathered an unusually attractive selection of new models which have been made up in crinoline. These will not be published in VOGUE or elsewhere but a cordial invitation is extended to the subscribers and friends of VOGUE to examine them at the Opening. It will be continued until September 28th.

Announcements of VOGUE's other openings, which will be held in each of the larger cities, will be made in subsequent issues of the magazine.

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There is on page 7 an offer that will be of special interest to the woman who is only an occasional reader of VOGUE. By accepting it she may have VOGUE regularly with her during these next few "critical weeks" when so much of her costume is to be planned, and *can* be ruined if authoritative fashion information is not always at hand.





Photograph by Campbell Studios

M R S . A R T H U R I S E L I N

*Mrs. Iselin, a member of the Jay family, has been summering at Newport. In recent tableaux vivants she chose as her subject the portrait of her paternal grandmother*





# V O G U E



## DEAUVILLE—COURT of PROBATE for the MODES

AND now comes the season of autumn sports in southern France. Smart as any event in the social history of the year is the racing season at Deauville, the gayest place in all France during its brief span of popularity. Since there is a ban on the gaming tables at Ostend, people naturally flock to Deauville. It is such a convenient little place to get about in, too—no long distances such as there are in Newport. It is here that in late summer one sees the modes of the coming season displayed by manikins from the great Paris houses.

The Casino and the Normandy Hotel are practically on the beach, the tennis courts spread themselves out over the dunes, and from almost every spot in this miniature resort can be seen the shallow sea. At low tide it almost drops below the horizon, leaving long stretches of gray sand. The beach with its striped umbrella tents and multi-colored kites soaring overhead—every French child has his picturesque bird kite—is as gay as a flower garden. Monstrous birds are these kites—weird of shape and color, and all day long they soar and swoop overhead in a most natural manner. Here it is that the daring bathing suits which are famous all over the world—daring, but not always smart—are shown.

### A DIAPHANOUS SKIRT AND BLOOMERS

All day long the tennis courts are crowded, so tennis modes are often launched here. A tennis skirt like that shown on page 18, which was worn by Mlle. Broquedis, the winner of the international championship at St. Cloud, was much admired this season. It was of white voile, knife plaited; the plaits were stitched to a depth of twelve inches, below which they fell loose to the ankle. The striking feature of this skirt was that it was worn without a petticoat, and as even plaited voile is not opaque, it was evident to all that there was a very shapely pair of close-fitting white silk bloomers beneath—a most sensible innovation, for it allowed perfect freedom to the limbs. The blouse was of fine linen batiste, evenly tucked, and belted with blue enameled leather. The hat of blue straw, so small that it offered no protection to the eyes, was draped with sprigged chiffon. In marked contrast, the other participants in the game wore wide-brimmed hats draped with

Diaphanous Skirts That Reveal the Form, Skirts Slashed to the Knee, Separate Trains, Sleeves Abbreviated to a Mere "Rien," Others with an Armhole to the Waist-Line, and a Thousand Other Chic Innovations

tulle. The men, garbed in natty white flannels, wore four-in-hands of solid colors that matched to a nicety the corner of the handkerchief which emerged from the breast pocket.

Two most sportsmanlike costumes worn at the Deauville races are shown in the middle of page 18. The costume at the left shows the now modish combination of violet and white. The skirt is of white voile laid in fine, un-

of navy blue serge worn with a short, square coat of coral broadcloth. A band of coral cloth encircles the skirt below the knees. The coat, which fastens at the throat only, opens over frills of white ba-

tiste, and is bordered with an embroidered band of blue serge. The tiny collar is of embroidered batiste. The small hat with its closely rolling brim is of dark blue plush, the veil of blue lace. With both of these costumes were inappropriately worn patent leather slippers with Louis XV heels.

### THE MODISH TYPE OF PLUSH

In spite of the supremacy of the draped skirt, one cannot ignore the fact that certain chic evening gowns which have appeared during the spring and summer showed a marked tendency toward a full skirt which hangs in soft, deep folds and without drapery. These frocks are usually in satins or brocades, have rather tight-fitting bodices and not a vestige of lace or tulle to soften the outline of the low neck.

The absence of lace and frills also marks a smart frock of white embroidered moire worn at the Casino, which is shown here at the top of page 18. The tight underskirt is of brocade, as is also the coat-like waist with its long sleeves and wide cuffs. The revers are of black satin. The little waistcoat with its tiny de Medici collar is of white satin. The satin overskirt has very little fullness at the waist-line in the back and, except for the slight draping at the knee on each side of the front, hangs quite free from belt to hem. This was particularly pretty when the wearer was seated, for the overskirt puffed slightly on each side to suggest panniers and to disclose the trim underskirt of brocaded moire with its row of closely set, white satin buttons. Couturiers have found nothing to replace the row of tiny buttons as a smart trimming for the narrow skirt. An extremely large canotier of white plush with a draped crown of black satin completes this costume.

Of white plush also is the flat-brimmed derby illustrated on page 19. It tilts slightly over the right ear as if under the weight of the two graceful chataigne-and-white paradise feathers which droop to the shoulder. When fitted closely to crown and brim, white plush has a wonderful richness and bids fair to



Auguste Petit, once coiffeur to the Empress Eugénie, and recent promulgator of the powdered coif, now allows only such simple arrangements as this

stitched plaits. The shapely Norfolk of violet corduroy is buttoned with closely set ball buttons of ivory. The soft hat of violet plush with a rolling brim is worn with a violet veil. The figure on the right shows a plaited skirt



become extremely popular. The modish plush has a very long *poil*, which neither stands straight nor lies flat and is far handsomer than the ordinary plush.

#### SKIRTS SLASHED TO THE KNEE

Most fashionable Parisiennes still wear the tight skirt. It may be almost hidden under a swinging over-drapery, but to be really chic, the underskirt must be quite tight. A few of the new skirts are a trifle short, which gives to the wearer a certain freedom in walking. But the long skirts still bind the heels too closely, and are, of necessity, slashed. Not the modest opening which shows the ankle, and to which we have been accustomed for many months, but an opening which gives perfect freedom below the knee. At first the skirts which thus disclosed the leg were something of a shock to the Puritan mind. So the couturiers veiled the opening with gauzy fabrics, yet not so as quite to hide the silk stocking.

The right-hand sketch on page 19 shows one of these skirts with its opening filled with black Chantilly lined with black tulle. The skirt is of black satin draped in shallow folds from the jet ornaments in the middle of the front to the seam under the panel in the middle of the back. Shaped folds of satin hang from beneath the curved edges of the front of the skirt, and partially conceal the flounce of Chantilly. A breadth of satin shirred onto the short yoke in the middle of the back flutters to the heels, where it is drawn under the hem of the narrow skirt.

The corsage of white satin is almost hidden under a surplice drapery of Chantilly. Soft folds of white tulle outline the V-shaped opening, and puffs of white satin, set in the drooping armholes, are shirred at the elbow with satin bands. The black patent leather slippers

The new evening wraps of heavy, soft, large-patterned brocades are made on exquisitely simple lines, with no armhole at all, and only the merest suggestion of a sleeve. They are untrimmed except for a border of fur, and are lined with the most vivid satins procurable. Cerise, geranium, nasturtium red, and Venetian yellow are most frequently chosen for the reason that these colors possess great brilliancy at night. Figured linings have become a thing of the past.

#### THE NEW MODE IN EVENING WRAPS

A modish wrap of white silk brocade is shown in the left-hand figure on page 19. It is bordered with skunk and lined with nasturtium red. Another wrap, cut on similar lines, is of old-rose moire with an allover brocade of old-blue plush, which is bordered with a wide ruche of old-rose ostrich feathers tightly curled.

The middle figure in this group shows a wrap of black and gold brocade. It is prac-



*The clever manipulation of the tentative pannier, the de Medici ruff, and the simulated coatee, all evince the master hand*

The newest trains are separate from the gowns, and may hang from the shoulder, from the girdle, or from the knee. One could hardly imagine anything more hideous than the fish train which is split to show about four inches of the stocking above the colored heel of the slipper, yet it seems to be popular. Far prettier and answering the same purpose is the rather short, round skirt and the train that hangs from the girdle. As all frocks for both day and evening wear disclose the foot, fancy shoes have suddenly become an item of great importance. As to variety, there is no limit. One has but to follow one's taste as far as the purse will permit. Slippers of yellow silk, brocaded in black, have silver heels, others of red and blue brocade have scarlet heels, and the most modish slippers are finished with round or oval rather than the heretofore popular square buckles.

#### BREVITY THE SOUL OF SARTORIAL WIT

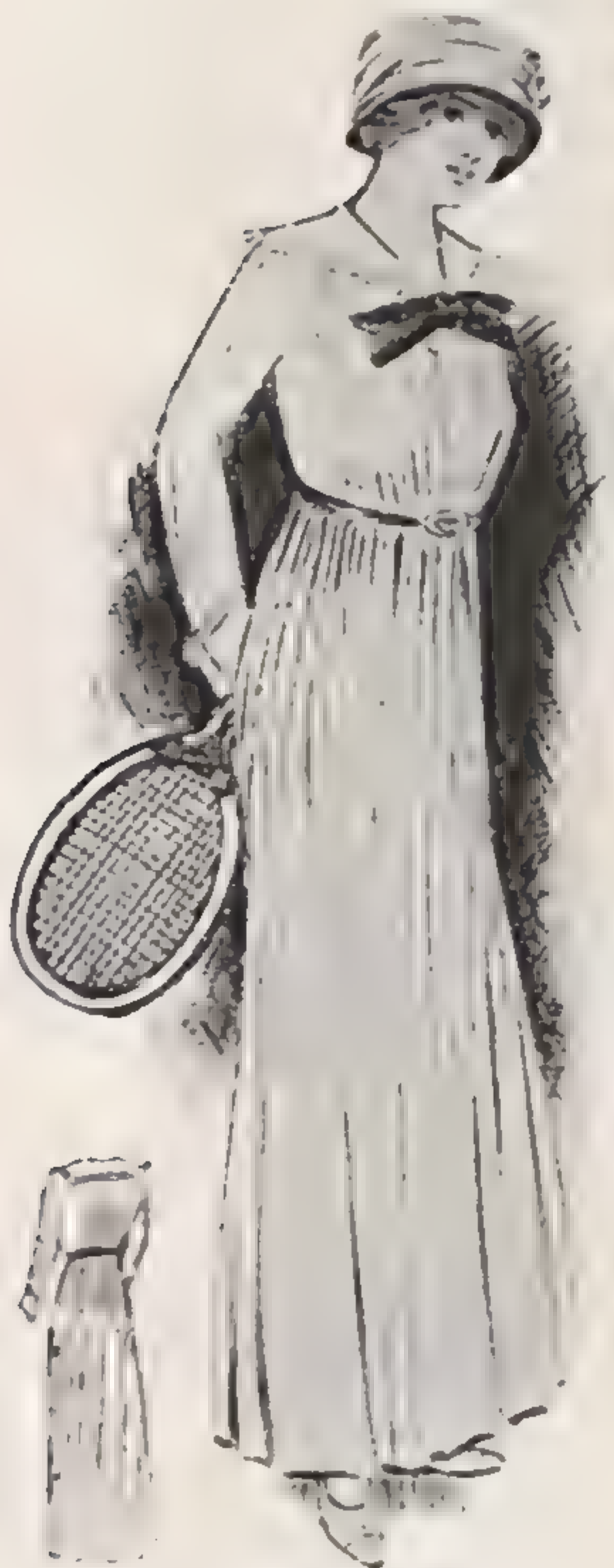
The new evening gowns are abbreviated in every direction. The extreme décolleté is square in front and V-shaped in back. For sleeve there is nothing but a slight shoulder drapery of lace or tulle. At the bottom the dresses are, in many cases, quite transparent, or else slit to the knee. One stunning gown which was composed of black Chantilly over white had, as a finish at the bottom, a flounce of black Chantilly which did not touch the floor, and which was unlined to a depth of seven inches. Although ordinarily white silk stockings are worn with black slippers, in this case the stockings were of black silk with



*During its racing season, Deauville shows some of the smartest sporting costumes—here one consisting of a white voile skirt and a violet corduroy jacket, and another showing a blue serge skirt with coatee of coral broadcloth, bordered with embroidered blue serge*

worn with this frock are conspicuous because of their white heels. The large black satin hat shows a most original arrangement of white osprey plumes. They are posed single file in a straight line from the crown base of the center-front to the center-back.

tically sleeveless, and the natural fullness falls in cascades over the hips. It is faced with vivid Venetian yellow satin. The large hood—which, by the way, is a feature of most of the wraps that are not trimmed with fur—and the downward flaring cuffs are of the same vivid yellow. Like many of the new wraps, this drags slightly in the back in a crosswise fold, and is held close to the heels by a heavy weight which is placed at the very edge. These wraps are extremely practical. To lift the dress skirt, one has simply to withdraw the hand from the wide cuff which merely suggests the sleeve.



*Mlle. Broquedis, winner of the international tennis championship at St. Cloud, wore a diaphanous skirt and bloomers*





insets of black Chantilly. The black velvet slippers were ornamented with large disks of closely set rhinestones which sparkled through the lace. The long waist was tightly draped with folds of geranium velvet, and from the shoulders hung an eight-inch band of geranium velvet which trailed on the floor.

#### A NEW SKIRT, A NEW COLLAR

Running up to Paris to peep at the openings, I noted some most original designs at the house of Martial et Armand. The conspicuous feature of their winter models is the burnous drapery of the skirt. This may be placed directly in the middle of the back, which arrangement suggests the bustle, at the side back, on either hip, or on both hips. The waist-line remains slightly high, and has not grown noticeably smaller.

In their entire collection there is not a single separate blouse. All of the waists show the material of the skirt combined with chiffon, tulle, and delicate laces. The collars, usually of lace, are wired to flare under the ears, and are V-shaped in the front and back. Though some of their sleeves are long and tight, the house shows a marked fondness for the three-quarter kimono sleeve.

One of their smartest street suits, illustrated on page 20, is of bottle green moire, and shows three-quarter sleeves in an armhole which extends to the waist-line. The turnback cuffs and the modified de Medici collar are faced with *chaudron* silk under black chiffon, and bordered with narrow bands of green velvet. The upper edge of the fichu drapery which decorates the front of the coat is bordered with a long rope of green silk cord which is knotted in back at the nape of the neck; the tasseled ends hang below the waist-line. An ornament of cut steel marks the fastening in front. The skirt, decidedly full at the hem, is looped up on each side of the back in shallow plaits under a middle back panel, and is mounted on a deep yoke.

Many of Martial et Armand's frocks have shirred panels which suggest Watteau plaits, though they are caught in at the knee, hanging from the shoulders. They are showing many wraps in fur, silk, or cloth, which end in tight bands just below the hips.

Their "Murillo" wrap of geranium velvet is



*The new evening wraps show no armhole, nothing of a sleeve except the cuff, are untrimmed save for a hood or a border of fur, and are lined with the most vivid satins*

*Madame demands more freedom in her stride than the narrow skirt allows and couturiers accede with a skirt slashed to the knee*



*A flat-brimmed derby which tilts a little over the right ear as though under the weight of its two graceful paradise plumes*

quite the most artistic thing of the kind that has appeared this fall. It is sketched on the middle figure on page 20. A double width of velvet is drawn over the left shoulder and very tightly about the heels, where it turns up to form the right side of the front. A second width hangs from the right shoulder, is drawn around the right arm, and is caught up and shirred at the wrist. The collar and revers are of blue fox, and the lining is of gray brocade. The cloak fastens under ornaments of geranium velvet and cord.

#### WHAT FRANCIS IS DOING

Francis is showing some smart street suits of velours de laine, ratine, and other thick, woolly fabrics. The skirts are narrow and button down the left side, the corners flying loose at the ankles. The coats have raglan sleeves, shawl collars, and are almost three-quarter length. They hang perfectly straight, and are finished at the bottom by a straight, ten-inch band of cloth. On each hip a large, hidden pocket is inserted at the top of the band. The trimming is of fur or figured silk agaric. In lighter weight cloths the coats are Directoire or cutaway, and the skirts are slightly draped. The elaborate frocks and evening gowns have draped over-skirts ending in narrow, pointed trains. Like all of the newest winter models





the evening gowns are cut extremely low, square in front and V-shaped in back, and the upper part of the bodice is quite transparent.

#### SLASHED SKIRTS AND HIGH SLIPPERS

Premet is showing scores of models conspicuous because of their originality of design and richness of material. A striking feature of his elaborate frocks is the Japanese sash with long, full ends and wired loops. A stunning brocade dress shows eighteen-inch loops of bright-colored, soft silk hanging from the girdle in the back and cleverly wired to stand out from the skirt, which is drawn tightly about the heels. The trains are short, narrow, and pointed, and flop from side to side. The overlapping front seams of the skirts have rounded lower corners, and display the foot and ankle. With the formal frock which thus discloses the foot is worn a kind of high laced slipper of gold cloth which suggests the cothurnus of ancient Greece.

One of the most unique conceptions in his evening gowns, which are cut extremely low, is the corsage drapery of lace or chiffon. This is a combination of the fichu and the wide, kimono sleeve. Many of these low-cut frocks have belted boleros of chiffon, with fur-bound edges which touch the nape of the neck, then



Sleeves have shrunk to a mere nothing—in one case a loose end of the corsage caught to the arm by a string of pearls, in another a long, white tulle scarf flung over the shoulder

flare across the bust to the underarm seams, where they droop slightly over the girdle. His street skirts clear the ground by four inches, are narrow at the foot, and draped about the hips.

#### THE ECCENTRICITIES OF BOB-MARIE

Bob-Marie's winter models show the clever touches of an artist. The long Russian blouse coat shown in the middle figure on page 21 is of black and gold brocade, combined with black velvet and lined with vivid blue satin. The wide panels of brocade front and back open on the hips over black velvet. The coat is girdled with gold cords with tassels and ornaments of white beads. The loose sleeves of black velvet are bordered with sable, as is also the deep cape-collar of ermine.

Satin-faced velvet in a bright violet shade is used for the frock illustrated at left on page 21. The skirt is narrow, and opens in the back over accordion plaited chiffon. A panel of velvet with edges turned back to show the satin facing extends to the knee, passing under the girdle and the tunic drapery. The girdle is of gold cord with ornaments of large, yellow and green beads. A wreath of rococo roses encircles the base of the lace collar and disappears under the corsage drapery. Violet



chiffon is draped around the lower part of the sleeve and forms a puffy frill at the back of the sleeves.

The frock of black satin to the right of this group shows a burnous drapery in the back of the skirt and an exceptionally pretty plastron of white chiffon. This is finely plaited, bordered with ermine, and trimmed with a row of black velvet buttons. It hangs loose from the throat to the waist-line, where one corner is drawn under the belt. The coat to go with this dress is built on Directoire lines, and has a wide, flat collar of skunk.

A short, white fur, which to the uninitiated is mistaken for ermine, is used for many of the long, white wraps which are so popular at present. It is really only rabbit skin, and costs very little.

#### WHAT IS NEW IN FURS

Revillon Frères are showing some stunning new models in winter furs. A new feature in scarfs is a cape-like piece with shaped, stole ends. The same cape-like effect appears also in their long coats. A new feature of these is the absence of collars or finishing bands of fur about the neck, though at the wrist and heel they often show heavy bands of fur. The muffs are still large and beautifully soft. They are using as trimming a new fur which comes from China and Japan and is rather rare. They call it "tagouan," or flying fox. It is silky, moderately long, and dull gray in color.

The illustration at the left of page 20 shows a pretty wrap of dark violet velvet lined with mauve satin and trimmed with black fox and black silk appliqué.

As a trimming, these furriers are using quantities of ring tail. They have soft hats of ring tail faced with sealskin, hats that are much more supple than panama, and can be rolled and carried in the pocket. One of their most original ideas is an aigrette of white skunk, a most satisfactory trimming for a turban or small hat of fur or plush. These aigrettes are about twelve inches long, four or five inches in diameter, and possess that "live" look characteristic of skunk.

#### INNOVATIONS IN LITTLE THINGS

Two novel ideas for the sleeves of evening gowns are illustrated on page 20. The one on the left, which appears on a Francis gown, is made from the band of lace which crosses the corsage. The long loop on either side is simply held close to the arm by a single string of fair sized pearls.

The Martial et Armand frock at the right has one sleeve of brocade to match the frock, and the other of white tulle with a long scarf of tulle hanging from under the arm.

To the close observer there are many subtle changes in the modes of little things. A bracelet of diamonds is worn above the left elbow instead of at the wrist. Milliners are using butterfly bows instead of flat, square ones. Ex-



*Shapely indeed must be the head that wears so severely Greek a coif as this*

pensive flowered ribbons in antique designs and with picot edges are used on hats in place of flowers. Moire ribbons brocaded in velvet have replaced plain moire. Bands of these ribbons sometimes form the only trimming upon the small toques of fur and velvet.

Fantasy trimmings consist of bands made of different colored china beads. A fringe formed from loops of these beads outline the little, cap-like toques. Gold brocaded passementeries, and the use of appliques of vivid embroideries in silk, wool, brocade, or gold and silver, laid upon fur, are others of the striking novelties.

Chin straps of velvet or ribbon, "brides," as the French call them, are still seen on many hats, sometimes fastening under the chin, sometimes hanging loose below the chignon in the back.

Small hat pins with pear-shaped heads covered with knitted silk in colors such as cerise, Empire green, and orange are worn with sober-toned hats.

We have grown accustomed to seeing the tip of the train carried in the hand, but to have it securely fastened to a bracelet on the left wrist is rather new. A dress of white brocade worn at Deauville showed such an arrangement. Another frock with a very low corsage had a scarf of white tulle draped puffily across the bust in a way suggesting the fichu of the eighteenth century.

#### COIFFEUR TO THE EMPRESS

In one of the stately old buildings of the Place Vendôme where one still sees the paneling and decorations of carved and gilded wood dating from the reign of Louis XIV are the salons of the well-known coiffeur, Auguste Petit. It was he who always coiffed Empress Eugénie, and it is he who is called to dress her snowy locks when she comes to Paris to-day. Among his clients—and he has dressed most of the crowned heads of Europe—is an American, the Vicomtesse de Veil-Castel, who always wears her hair powdered. It was he who was responsible for the powdered hair which created such a sensation the week of the Grand Prix, and he himself was the first to tell me that it will not be generally worn. His model does not show the elaborate head-dress of the Louis XIV period, but the simple, modish coif of to-day, as illustrated on page 17.

A charming head-dress is shown on this page. It consists of a band of silver lace, studded with pearls, with an ornament and fringe of pearls over the left ear. E. G.



*Just the touch of eccentricity that bespeaks genius is displayed in the manipulation of bustle and panel and in the beaded girdle*

*Modeled on the coat of a Russian of the old nobility is this wrap of black velvet and black-and-gold brocade lined with vivid blue satin*

*Fur, the couturiers have decided, shall know no limit of time, place, or congruity. Bob-Marie uses it on the chiffon yoke of a satin gown*





The cape-like arrangement of the upper part, flowing with the curve of shoulder and arm, the drooping collar, the draped revers showing the lining of striped night blue-and-black silk, the folded lapels of the lower part demanding a sloping silhouette—all exact the medium of a supple fur, here, baby caracul. The mobile black velvet hat is draped with flesh-colored crêpe de Chine

The marking of the chinchilla squirrel accentuates the flow of the lines, gives a delightful play of stripes beneath the arm and in back, and calls attention to the loose, kimono sleeve, while the heavy band of contrasting skunk gives sharpness to the graceful outline. About the high crown of the black velvet hat are banked soft masses of shaded primrose-colored roses

The clinging folds of this ample dolman, than which nothing could be more quaintly suggestive of grandmotherly days, prove how suitable to the silhouette of the moment are both this type of garment and the two pliant furs of which it is composed—baby lamb and seal. The small, black velvet toque foams over with the black bird of paradise heaped within the high brim

WHEN THE PRONUNCIAMENTO, "DRAPERY WITHOUT AMPLITUDE," IS BY THE  
COUTURIERS APPLIED TO THE REALM OF FURS, IT BECOMES SELF-EVIDENT  
THAT FLEXIBLE, SHORT-HAIRED FURS MUST HOLD THE PLACE OF HONOR

COATS FROM JAECKEL AND SONS—HATS FROM ESTELLE MERSON





THE STRAIGHT SILHOUETTE OR THE MORE OR LESS BOUFFANT PANNIER IS MERELY A MATTER OF SELECTING ONE'S COUTURIER — CERTAIN DESIGNERS OF NOTE REFUSE TO CONSIDER A SINGLE BROKEN LINE, WHILE OTHERS ARE ALL FOR DRAPERIES

*For descriptions see page 92*





*Auto wrap of brown zibeline cloth. The shallow box plait in back is caught into a skunk collar which drops a long tab. The whole coat looks like an inflated bag. The hood à la Liberté is of the cloth edged with skunk, and the coronet band is vividly embroidered*

*The newest evening wraps show no sleeves, merely a cuffed or banded slit. The cut of this cloak allows the crimson chiffon velvet to fall in shimmering folds. A broad band trimmed with velvet ball buttons forms a shoulder yoke and the deep border of sable drops into a square collar in back*

*Everyone agrees that this is one of Bernard's most chic tailleurs. The jacket is the prototype of almost all his suits. Two long pointed tabs decorate the coat tails. The skirt is draped in three folds at the back. The Directoire collar and the top of revers and cuffs are of seal*

IN EACH OF THE DEPARTMENTS OF OUTDOOR GARMENTS, BERNARD HAS  
CREATED A NOVELTY WHICH BIDS FAIR TO BECOME A POPULAR CRAZE



ALTHOUGH THE COIFFURE ITSELF  
MAY BE OF A NAIVE SIMPLICITY, IT  
MUST BE ENHANCED BY JEWEL OR  
FEATHER FOR THE GRANDE TOILETTE  
ORNAMENTS FROM RICE & HOCHSTER AND KURZMAN



Hairpin mounted  
with bow-knot and  
vines of French  
paste, and a white  
paradise



The barrette is of aluminum set with rhinestones and  
sapphires. The bands are of single, double, and triple  
lines of strass in platinum-finished settings, and they are  
used to encircle the coiffure



Opals and French  
rhinestones set in  
platinum against a  
detachable black para-  
dise



Leaves of brilliants set  
in aluminum with a  
platinum finish



Jeweled pins with hinged  
prongs that may be in-  
serted at any angle



Simple ornament of a  
tuft of white paradise in  
a jeweled holder



Combs of these shapes are to  
be worn with the new coiffure,  
"La Casque"



Mercury wings, finely jeweled, and  
set against white paradise plumage;  
the half circle is of rhinestones



A feathery gaura held by a wired  
tulle bow studded with strass



White paradise rooted in an  
emerald and pearl setting



Rhinestone band with bow-knot  
of tulle outlined in jewels





*Evening dress of black satin. The skirt is cut in two pieces, one of which forms a point in front, and swathes the body snugly at the knees, while the upper piece has the fullness caught in on one side. The very novel corsage is of canary chiffon velvet with kimono sleeves, cut out to show the upper arm, and laced across with revers of rhinestones. Rhinestones outline the neck, and at the waist there is a corsage ornament of jet surrounded by rhinestones*

*Evening costume of white meteor satin. The upper part of the corsage is of white chiffon. Two bands of lace edge the sleeves. A drapery of silver and rose brocade forms two points on the bodice in back, and dropping to six inches below the hips at the sides, comes up in front to the belt of crushed white satin in a tapering line, but not to a sharp point*

*Blue serge dress. The sleeves are typical of Béchoff-David this season, and are of cerise, plum, and green figured silk. An upstanding collar of cerise satin has a tie of the same color which knots, with two ends, over a yoke of cream net. The tie is strapped down in military style with black braid. The skirt, of a decidedly new cut, has a hip piece starting at the waist-line on one side and dropping to below the hips on the other. The underskirt is plaited*

ONLY A MASTER HAND CAN ACHIEVE THE INTRICACIES OF CUT THAT A CLOSE INSPECTION REVEALS IN THESE SO SIMPLE SEEMING TOILETTES SHOWN BY BÉCHOFF-DAVID





A little white slip and a trained over-dress are simple sounding, but simple looking they are not, for Martial et Armand has banded the former with gold braid and white fox and made the latter of sumptuous, mauve moire brocade, draped on modified Directoire lines



A reception gown of white velvet brocaded chiffon and black satin for the conservative woman. But the hall-marks of French chic are apparent in the way in which Bob-Marie has used the wee, jet-buttoned tablier of net and the outlining band of black tulle on the bodice, and caught up the skirt draperies with a dripping jet ornament



Frankly an extreme brought about by the pannier furore. Over a narrow, plaited skirt of black satin, Martial et Armand has draped heavy black-and-white striped ratine. The eton jacket is made of white "pou de mouton," a material resembling lamb's wool

THAT PRESENT DAY COSTUMES CANNOT BE TAKEN AT THEIR FACE VALUE IS EVINced IN THESE NEW FRENCH MODELS, ESPECIALLY POSED FOR VOGUE, THAT GIVE NO HINT FROM THE FRONT OF THE SURPRISES THE BACK VIEWS HOLD IN STORE





Even the utilitarian top coat feels the influence of the drapery. Here black and white ribbed cloth is caught up in front under a black velvet band that disappears under a collar of flame-colored velvet, edged with black-and-white silk. A like trimming forms the cuffs

This evening wrap of white charmeuse shows one of the many renditions of the drapery tucked under a plain panel of varying width. Black ostrich feathers, which are now twisted and curled into a multitude of trimming forms, outline the collar and cuffs

Again in this tailleur of ceremony is the skirt of black satin looped up under a broad panel, and so discloses in front the drop of black velvet. The simply tailored coat of black velvet is attractively seamed with satin cords—a new note observed in both millinery and dress

WHEN A NEWLY EXPLOITED FASHION SUCH AS THE PRESENT CAUGHT-UP DRAPERIES CAPTURES THE POPULAR FANCY, IT FREQUENTLY GOES THE ROUND OF GOWNS, SUITS, COATS, AND WRAPS

MODELS FROM BERGDORF AND GOODMAN



## OYEZ, OYEZ, THE COUTURIERS SPEAK!

They Tell Us What Will Become of the Pannier, Something of the Length and Cut of Coats, and of the New Colors and Materials

"Something old,  
Something new,  
Something borrowed,  
Something blue."

THE well-known jingle applies marvelously to the models of the early openings. This not by way of disparagement either, for the wise French dressmakers know too well the tastes of the feminine world to launch radically different styles as a surprise. So every house has presented its quota toward novelty cleverly grated onto accepted styles. And as for borrowing, well, what house does not borrow ideas from its neighbor? The "something blue" is the classic blue serge that invariably appears as the first or second model shown in every house in Paris.

## WHAT OF THE PANNIER?

The pannier of spring has developed into a most becoming drapery this fall. Undeniably, skirts bear traces of the pannier inspiration, but the slender drapery lines are far removed from the bouffant pannier of the days of Louis XV, or its more recent incarnation of the eighties.



Bernard has carried out in charmeuse and broadtail his favorite motif for this season—a jacket which in front barely passes the waist-line and a narrow yoked skirt

The draperies are thrown rather low in order to preserve a smooth, slender hip-line. Most of the skirts are draped. Even the skirts of severely tailored suits are lifted a bit at one side or caught up riding-habit fashion. There are perfectly plain skirts with certain "classic" tailor-mades, to be sure, but these are in the minority. Afternoon dresses and evening costumes show more drapery, though never so much as materially to increase the figure.

The first week's showings indicate no uncompromising stand on coat lengths. The Parisienne smiles when you ask if coats are to be twenty-four or thirty-six inches long. "*Cela dépend*," she tells you—on many things, chiefly on the height of the woman and on the style of the costume. Bernard, for instance, gives us short coatees that extend only an inch or two below the waist-line, as well as tailored jackets that measure twenty-eight inches and over. But in the main, if a rule must be made, suit jackets may be said to be twenty-four to twenty-six inches in length.

There are many cutaways, though not so sharply shaped off as last season, a new double-breasted coat that closes with four buttons set well toward the waist-line, and a shapeless, half-length coat, straight of line, and lapping far to the left, which is shown as the completing wrap for some youthful afternoon frocks.

## CONCERNING MATERIALS "ON DIT"—

Materials are beautifully rich. Most notable are the velvet brocades which every house is showing. The raised velvet figure is usually on a supple satin ground, or, not infrequently, on a groundwork of gauze or chiffon. The patterns are very large. In some instances a portion of the groundwork is plain, and the velvet brocade forms an irregular border half the width of the fabric. Brocades are used for afternoon as well as for evening dresses, and frequently appear, combined with plain cloth or charmeuse skirts, in the jackets of suits.

There are many plain velvets, all of the chiffon variety or even thinner. Callot uses a gauze-like velvet. Fine-ribbed, Louis XIII velvets and velveteens that rival chiffon velvets in suppleness are legion. "*Lamé*," as a certain rich metal brocade is called, bids fair to follow up its last season's success with still greater popularity this year. Double-faced plush is shown in evening and auto wraps.

Satin-surfaced silks are tremendously popular. First in favor is a thin, brilliant, supple weave, which the designers designate as satin crêpe because the back has a crêpe-like weave. This is not to be confused with charmeuse, which is heavier and less lustrous. Charmeuse and meteor still retain their vogue.

Moire is another silk high in favor with the Paris designers, and certain failles and a few ottomans are also noted. A heavy silk matlasse is seen in suit coats and occasionally in entire suits.

Wool velour, which moulds the figure so well, is largely favored by Bernard, and to a greater or less extent by the other houses. A new weave of this fabric, called "*velours frappé*," is just coming to the fore. The pattern is "*frappé*" or stamped out in a brocade effect.

Another newcomer among the fabrics is a "*velours rayé*," a deeply-ribbed weave, showing a narrow, raised velvet stripe alternating with a flat, plain worsted stripe.

## AND THE TRIMMINGS?

Lace flouncings and fur bands are the key-notes of the trimmings. There are new bead trimmings in quaint floral patterns such as appear on our grandmothers' bead purses. Pearl bead trimmings are seen on evening gowns, and the rhinestone band is again strong in favor.

The vogue of plaitings is astounding. Everyone, especially the younger set, is using them, if not in formal costumes, at least in house



Those whose minds are closed to innovations will reject Drécoll's "Garment of Truth"—a white chiffon skirt bordered with deep bands of ermine and an ermine jacket

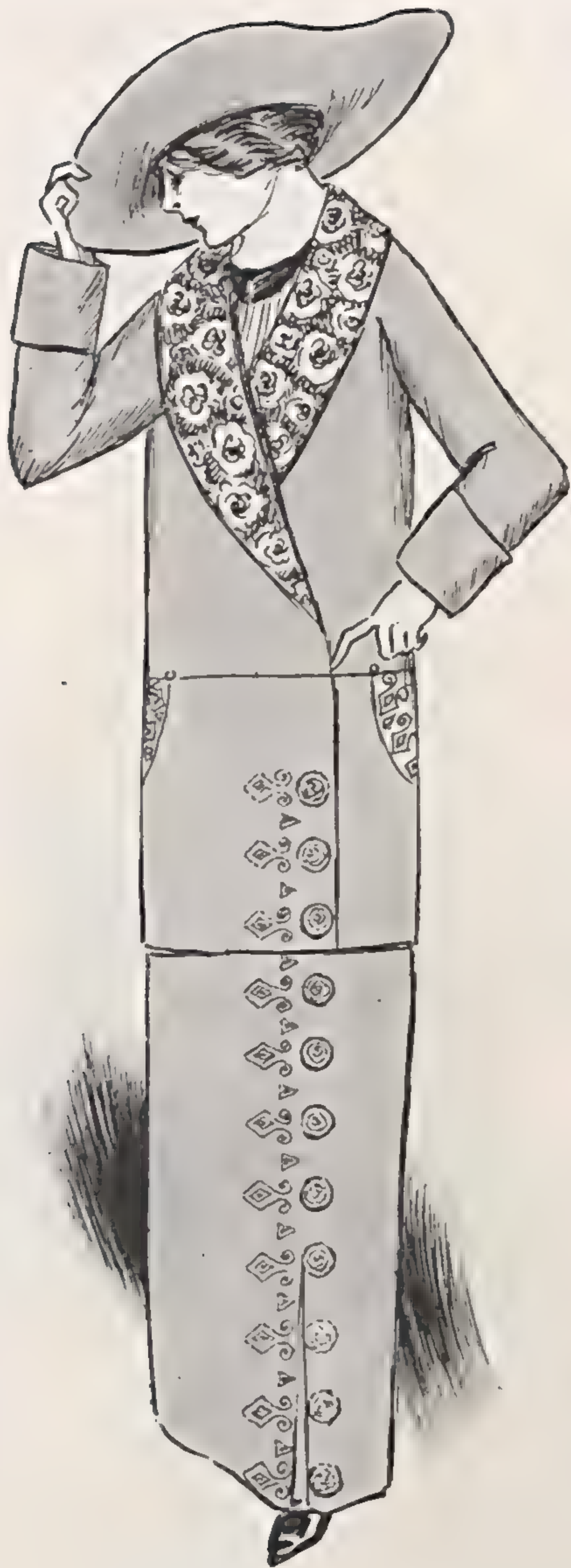
gowns. They are generally full skirt length, hidden more or less by draperies or flouncings, or perhaps entirely veiled by a beaded overdress. Ordinary side plaiting, and novel, crinkled plaitings are much worn.

The colors for autumn show a radical departure from last year. There is still much white, and much black, and many combinations of black and white; nevertheless there is a decided tendency toward a greater use of colors. Rich, dark shades, such as prune, lis-de-vin, and petunia, are much liked. There is a new range of browns in the dull wood and fur tones without any suggestion of yellow, taupes, and grays, which latter are promised much attention later. Various rose-red shades, ranging from blatant to pastel tones, are everywhere noted. Yellow is in great favor for evening wear—not a crude yellow, but new and subtle shades of chartreuse, citron, and absinthe, and a wonderful red-yellow called mandarin, which Drécoll uses much. And, of course, there's navy blue, for when was there a season when this color was not favored?

## BERNARD'S NEW JACKET

Bernard was the first prominent house to make a showing this autumn. Radically new are their short-coated afternoon dresses, with





*That the absolutely straight silhouette is still very much à la mode is proved by such uncompromising lines as in this Francis suit*

jaunty little jackets which barely pass the waist-line and are wholly or partly belted in. The skirts are almost invariably draped, and the little jackets are of contrasting material. One such suit in charmeuse and broadtail is shown in lower sketch on page 29. Another is in white velvet and cloth.

Bernard shows a number of extremely smart suits in black and white striped materials, often combined with plain black. Indeed, the combination of a plain colored coat with a skirt of contrasting material, either plain or figured, is distinctly a feature of this house. One such shows a skirt of the striped material quite straight and narrow, with a narrow, slanting yoke caught under two buttons in the back. The jacket is of black cloth, cut away to show a vest of the cloth both above and below the waist. There are two collars, one of the striped, the other of the black cloth.

Even more striking and exceedingly useful is a suit with a black and white striped skirt, and a black cloth jacket having two long, narrow bands of white on the side seams, each finished with an arrow-head of white cloth. The front closing is effected with large black-and-white buttons and big buttonholes bound in white.

Bernard's coats are vastly interesting. There is one in rough brown cloth, three-quarter length, which flares from the shoulders, has a high collar, and fastens its entire length with aggressively simple buttons—just the coat the American girl would revel in for November football games! There are coats with long yokes and buttons down the middle of the back, for no reason except frivolity, since a row of buttons effects the diagonal front closing.

Another novel coat is in prune cloth with a broad vest of lavender cloth extending all the way from the collar to the hem.

Drécoll has a new jacket cut which blends harmoniously with draped skirts. There is a little ripple of fullness in the coat skirt at either side the back—an indescribable touch that could only be produced by a master hand.

#### DRÉCOLL'S BEST EFFORTS

Simplicity characterizes the draping of the Drécoll skirts. Indeed, there is a marked absence of complication in all their designs this season. Much black and white in combination is noted here. Many of their black dresses have deep, plain, white chiffon yokes. Plain, stiff, black or white or purple stock collars appear on many of their frocks, an innovation which we regard somewhat askance after no collars at all or only thin net collars.

Drécoll's best efforts have been put into frocks combining fur, chiffon, and satin. Noth-



*Béchoff-David, creators of some rather startling innovations, yet show their faith in the less ultra by such unexceptional models as this*

ing more charming than their "Veritas"—garment of truth—can be imagined. This is illustrated at the top of page 29. The chiffon skirt is fastened straight down the front, and banded with three wide strips of unspotted ermine. Oblong motifs of white embroidery ornament the skirt front at intervals, both above and below the waist. An Eton of ermine with tails completes the costume. The back is shaped like a deep U, and the sleeve is shirred into a tail-trimmed ruffle.

"Joli Coeur" is a favorite with the American buyers. This is of black crêpe satin, with a skirt arranged with the favorite side drape and front panels which cross yet retain most slender lines. The elbow-length, satin, kimono sleeve is finished with a long, pointed ruffle of black tulle, and there is a tiny white yoke crossed by a white satin piping and trimmed with three,

small, cut steel buttons. A band of turquoise blue moiré forms the square collar, which is cut in front by the black satin, and ends in a short tab above the waist-line.

A wonderful robe called "Sultane," of silver lamé and lace flouncings, is elaborately embroidered, chiefly in the back, in pearls and rhinestones. This is being ordered for the wedding dress of a Frenchwoman who is soon, we are told, to become an American bride. Doubtless its duplicates will grace many a bride before the season is over.

"Gobelin" is distinctly, dusky brown, almost to somberness. It is of heavy crêpe de Chine and silk in matching shades, with its only relief a bit of dull orange embroidery that appears on the blouse.

A young girl's dress shows a skirt of blue crêpe de Chine laid in fine side plaits, with one box plait down the center-front. The pannier overdress and blouse of white net are embroidered in quaint little bunches of colored flowers. The pannier is edged with a narrow band of fur and a frill of the net. In front, the skirt plaits continue six inches above the belt, and the belt and bow in back are of the crêpe de Chine.

A novel fur set of ermine and silver fox shows a pointed, collar-like piece of the ermine over the left shoulder, and two fox skins crossing on the right. The envelope muff of ermine is draped with fox skin.

#### A FLARING SKIRT!

Béchoff-David strikes three distinctly novel notes in a new skirt, a new sleeve, and several new collars.

The skirt, cut with side seams only, is narrow and straight to within twelve or eighteen

*(Continued on page 64)*



*Lanvin, lover of the beauty that is Greek, presents as Greek a rendering of the evening frock as could well be worn in a modern ballroom*



THE SUITS OF THE NEW SEASON! HERE, AFTER ALL, IS THE CRUCIAL POINT IN THE NEW MODES, FOR NO OTHER DEPARTMENT OF DRESS MORE QUICKLY FEELS THE FLUX OF FASHION OR MORE NICELY REGISTERS ITS MINUTE PULSATIONS

MODELS IMPORTED BY BONWIT TELLER & COMPANY



Dignified black, never richer than when developed in velvet and satin or its ilk, is always a wise choice when experimenting with new modes, such as full-skirted coats and amazone draped skirts. In this model Callot introduces chic touches in the ivory satin collar and the black velvet buttons and embroidered motifs

The singleness of tone in this Jenny model forestalls any objection to excessive ornateness in design. Plum-colored are the wide-spreading revers and little bows of velvet and the velours de laine of the suit; and the collar and cuff insets of subdued moleskin and civet cat blend rather than contrast with the whole

The summer rage for two-toned effects is adapted to winter fabrics with charming results. In this suit, the body of the velours de laine is violet and the hairy nap is gray. The use of this material with Chinese blue crystal buttons, belt lacings of blue and violet, and whimsically cut seams, bespeaks novelty





*Slate-colored velvet, pliant almost as a silk, with silvery lights in its glossy folds, shapes a slender over-drapery outlined with creamy lace ruffles. A three-looped sash of the velvet falls into the demi-train which has so lately gained a new lease of life*

*Couturiers have found nothing to take the place of a row of buttons as trimming for a narrow skirt. A drapery of black chiffon over white satin is banded with white chiffon, and the borderland is embroidered with rays of white silk*

*Here the "slimmed" and lengthened pannier falls over that most modish innovation, an accordion plaited underskirt. Tan charmeuse is trimmed with revers consisting of rows of cream fringe, a vest of cream net, and belt, collar, and cuffs of emerald velvet.*

**"THE PANNIER IS DEAD! LONG LIVE THE DRAPED SKIRT!" IS THE NEW SHIBBOLETH OF MANY DRESSMAKERS, SO THIS OVER-DRAPERY, ONCE A BOUFFANT COVERING FOR THE HIPS, NOW FALLS BELOW THE KNEES IN SCANT FOLDS**

GOWNS FROM J. A. STEVENSON & COMPANY





Open the yellow pages of some old eighteenth-century costume book, and you will see many such dainty gowns as this of soft cream lace over flesh-colored tulle with slightly puffed panniers of primrose taffeta embroidered in many pastel shades and caught up with a rhinestone buckle

A gown which would scarcely seem anachronous in a portrait of the dainty Marie Antoinette; the white tulle panniers veiling the blue satin fourreau, the shirred and ruffled fichu, and the wreaths of pink and silver roses are just such pretty feminine touches as she rejoiced in

Were it not that the pannier lies flat instead of being stiffened to a grotesque amplitude, this gown might have been copied, line for line, from a Louis XVI fashion-plate—Watteau plait and pannier of sunlight yellow taffeta suffused with silver, flower-wreathed fichu of shadow lace, and gold lace flounce, all swear allegiance to that period

THAT THE OLD COSTUME BOOKS ON THE SHELVES AND THE ANCIENT FASHION-PLATES ON THE WALLS OF THE COUTURIERS ARE NOT MERE DECORATIONS IS WITNESSED BY THESE LOUIS XVI GOWNS

MODELS FROM JULIUS STEIN

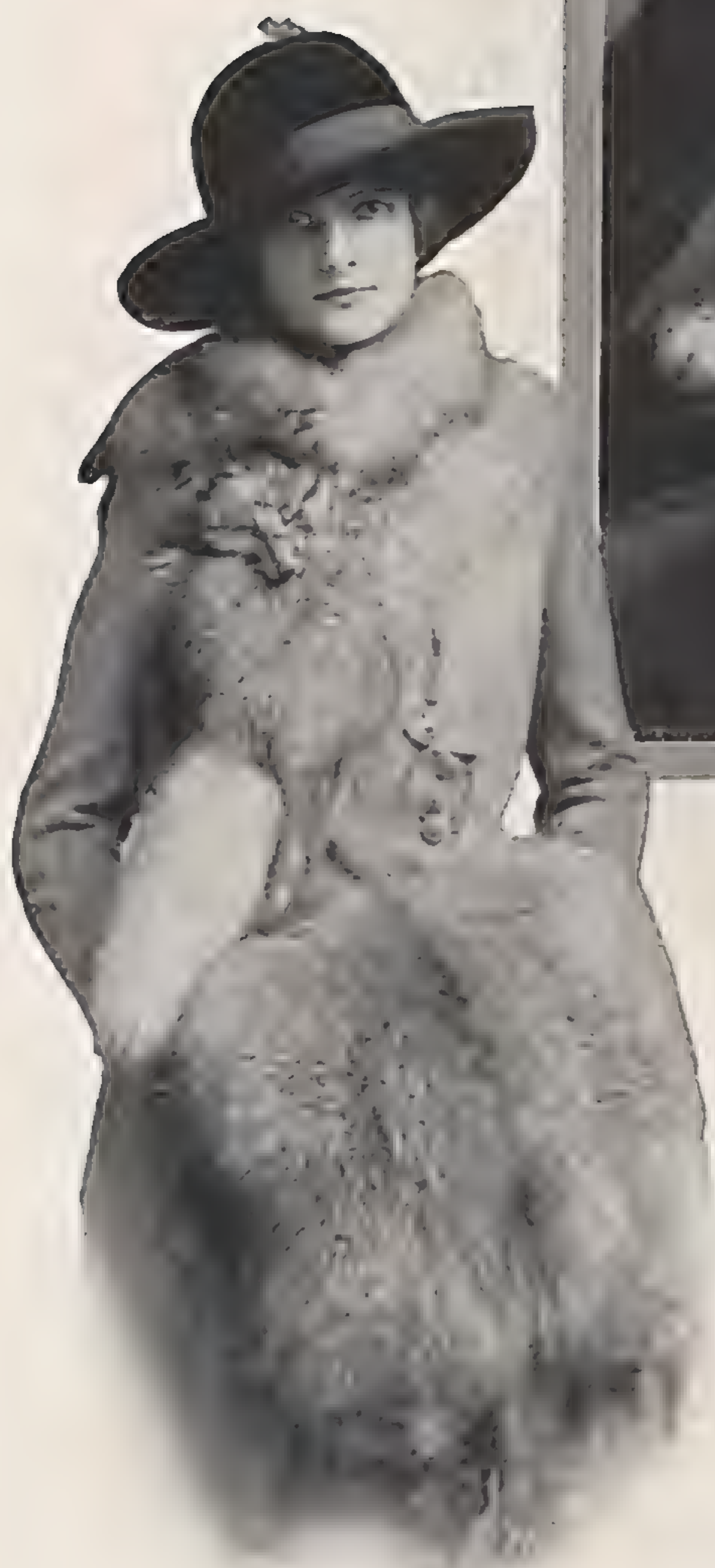


# FOX *and* SEAL, MOLESKIN *and* ERMIN—REIGN SUPREME

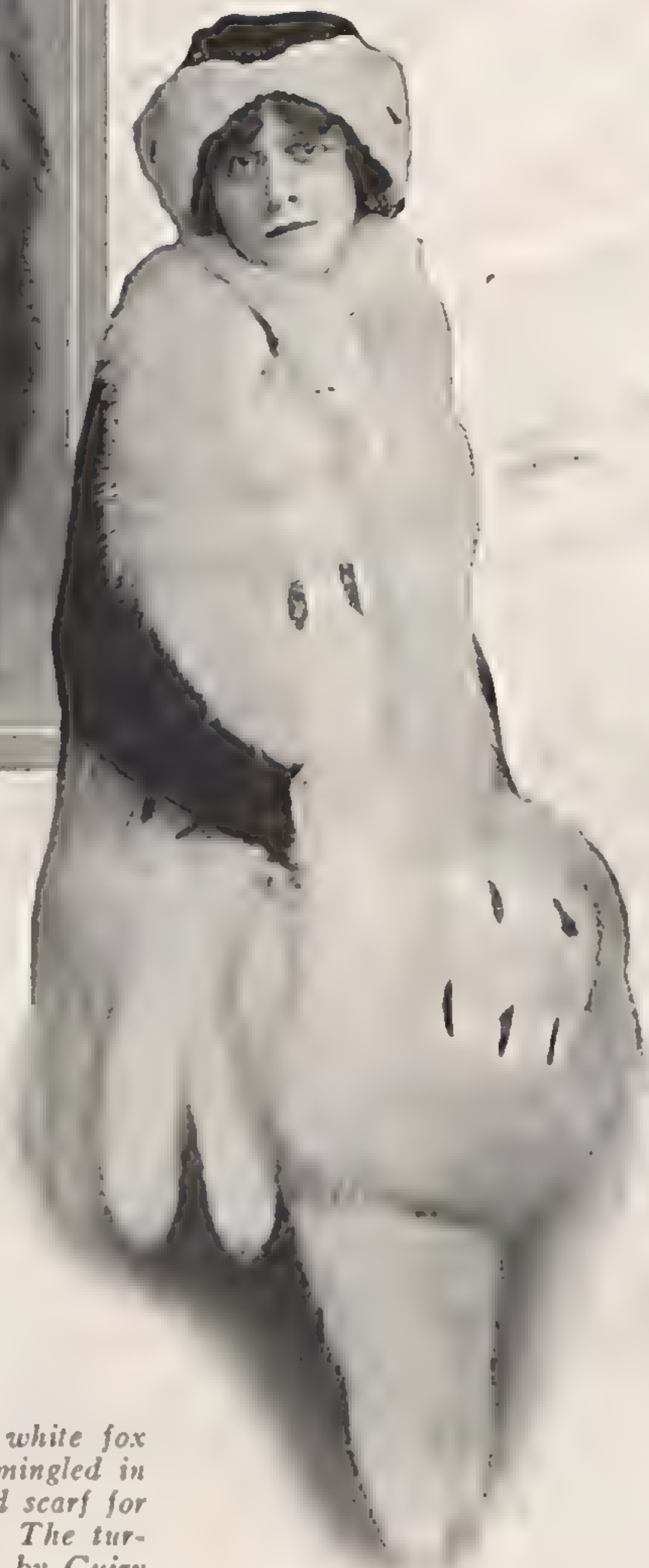
Muffs and Tippetts Are of Generous Sizes, and Long Coats Are Shaped in Voluminous Folds



*Set of pointed fox and black chiffon worn with a Guiry hat of seal plush trimmed with the new, single-stem primrose ostrich in smoke gray. The furs are designed by Ruszits*



*For a winter morning—Furs of blue fox shown by Ruszits, and a trig black velvet hat with a smart cocarde at the left, near the back. Mundheim model*



*Ermine and white fox are cleverly mingled in this muff and scarf for a debutante. The turban designed by Guiry is of seal and ermine. Furs shown by Ruszits*



Good style, serviceable coat of seal muskrat trimmed with pointed fox, designed by Ruszits. The hat is a smart, conservative shape of black velvet banded on the brim with curled ostrich in French blue. Mundheim model

That baby caracul drapes as admirably as velvet is demonstrated in this stunning wrap, collared and cuffed with skunk. Model from Clark & Weinberg. The black velvet hat with paradise plumage is one of Georgette's masterpieces in black and white, imported by Guiry



Spotless ermine and satiny moleskin are skillfully blended into this superb scarf and muff from Clark & Weinberg. The hat of black silk beaver is quite new in shape, and the placing of the white, natural, and Ireland green plumes gives a sweeping line at the back which is particularly becoming. Mundheim model



Jenny is the originator of this ample cloak of moleskin with its odd trimming of skunk that encircles the throat, passes down the front, and drops below the hips, confining the fullness in soft folds and fastening over one great button of fur. The little Tam o' Shanter hat of moleskin is imported by Kohn & Baer





## THE SOCIAL GOAL *via* PHILANTHROPY

ONE of the open gates to social position is philanthropy. Membership in a philanthropic society officered by the socially elect is a golden opportunity for the climber. Not only she, but the woman of assured position often seeks this as an easy path to distinction and influence. Still another class of women take it up as a fad, as they do bridge or Pekinese spaniels. All of these rich women, each for a certain personal advantage, willingly lend their names to a variety of charitable projects, and accept offices or serve as chairmen on committees. They make no pretense to studying the problems with which their pet charities are created to grapple. They consider that they have satisfied all reasonable requirements by appearing on the list of patronesses, and attending such meetings as do not clash with social engagements.

THERE are certain satisfactions that compensate this rich woman for such efforts as she may make in behalf of these charities. She enjoys the notoriety of being hailed as a public-spirited woman of much influence and resourcefulness who, amid the distractions of social life, finds time and energy to devote to the common welfare. For although she is hardly more than a figurehead, she gets the lion's share of public praise which she accepts as no more than her due. She does not, of course, intentionally deprive others of their share of commendation, but being ignorant of the amount of hard, persistent work that the real executives in such organizations must perform to bring about results, and the potency of her name in other relations being well known to her, she naturally assumes that her connection with these societies somehow spells success for them.

AND the organizations naturally do not deceive her. Without let or hinderance she stands full in the lime-light. It is, with a charity as with a hat or

gown, greatly to its advantage to be the fashion. The secretary keeps the memory of the "Lady Bountiful" properly jogged in regard to meetings and other duties, sees that she, if she be chairman or president, is furnished with such data as will acquaint her with the progress of affairs and enable her to preside. So long as she is content to be a merely nominal head affairs go smoothly, but if the bee of management gets into her bonnet there are breakers ahead. She has neither experience in administration nor any knowledge of that strict discipline necessary for effective team work.

ALL of this dabbling in charities is quite harmless. It even does a considerable amount of good. But how much more could be accomplished if the women who are merely playing with these great problems would give themselves generously and heartily to the work. In many cases their influence is, as they themselves realize, powerful. If they would but lean full weight upon it, they could achieve easily and in a short time what the actual workers without social prestige now effect so slowly and laboriously.

OF course, it is not fair to infer that the charitable dilettante is wholly indifferent to the cause for which she is supposed to be working. Except in the rarest of cases she is genuinely glad that she is in a position to help along good works. Her feeling and her intentions are beyond reproach. Nor is she altogether to blame that she allows herself to be a mere figurehead. She has never learned the necessity of work, it never occurs to her to undertake any actual labor, nor would she know how to go about it. If she did but realize how much she could accomplish if she brought the full pressure of her social influence, her wealth, and her fine enthusiasm to bear upon the sum of misery, she surely could not delay to throw it all into the balance.







*The bride and groom leaving the Duke of Rutland's residence for their honeymoon which was partly spent in a Mediterranean cruise*



*The Marchioness of Anglesey, who, as Lady Marjory Manners, charmed English society with her beauty and many talents*

THE TAG-END OF THE LONDON SEASON WAS RENDERED INTERESTING BY THE WEDDING OF THE ELDEST DAUGHTER OF THE DUKE AND DUCHESS OF RUTLAND AND THE MARQUIS OF ANGLESEY



*The Duke and Duchess of Rutland, father and mother of the bride, standing outside of their town house*



## NEWPORT SOCIETY FRAMED IN TABLEAUX

Members of the Summer Colony Bring  
to Life, in the Name of Charity,  
Subjects Famous in the World of Art



Mrs. Richard Stevens  
was a gorgeous "Bird  
of Paradise" in a  
Far East costume of  
black and gold

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Copyright, 1912, by Davis & Sanford Company  
A portrait from the brush of Burne-Jones was  
presented by Miss Rose P. Grosvenor



Copyright, 1912, by Davis & Sanford Company  
Miss Marguerite Mason, Mrs. Samuel Wagstaff, and Miss Doro-  
thea Carroll in Jules Breton's "The Return from the Field"

Two old Chinese por-  
celains were imitated  
by Mr. Newton  
Adams and Mr. Ivan  
Dmitrow, Secretary of  
the Russian Embassy

Copyright, 1912,  
by Davis & Sanford Co.







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*"The Angling Party," that charming eighteenth-century painting by Moreland, was portrayed by Master Amos Tuck French, Miss Helena Fish, Miss Margaret Andrews, Mr. Louis Bruguière, Mr. Lewis S. Chanler, and Miss Claire Bird*



Copyright, 1912, by Davis & Sanford Company

*Miss Katherine Lawrence posed daintily in "La Toilette de Pierrette"*

*Miss Eugénie Ladenburg took as her subject one of the host of lovely angel-musicians that brought fame to Fra Angelico*

Copyright, 1912, by Davis & Sanford Co.

*The moment of the awakening in "Pygmalion and Galatea" was chosen by Mrs. Andrew McKinney and Mr. Robt. Keeling*

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## A S S E E N B Y H I M

THERE is a blaze of gold and crimson on the hills, and the meadows are flushed with vivid purples, all veiled in a gentle haze. The summer is dying gloriously, and here we are again at the gateway of another season. It is much too early for town, although many of the playhouses have opened, and there are well-known faces on the Avenue and in the restaurants and hotels. But for the most part faces are unfamiliar—mostly those who are returning home to other cities after their sojourn in the north or in Europe. We can at once tell the women who have been to the continent by the beautiful dresses and smart hats that they must wear here before they go back to their provincial cities and towns. That "provincial" is undeserved. We of New York like to think of other places as provincial, and we forget that very often we are much more so than the guests and visitors within our gates. An apology is due.

## EN PASSANT

Many of the smart shops are being located in the side streets, and where our friends once dwelt, we find bewildering surprises at every turn. All the great London, Paris, and other foreign houses have their agencies here, and we hardly need to go abroad to get whatever we want.

This year, politics is the fashion. People discuss little else. Many of our young men are taking an active interest, and even our better known hostesses are seen at campaign headquarters. Mrs. J. Borden Harriman and Mrs. Charles Alexander are among the earnest Wilson workers, and both President Taft and Colonel Roosevelt have charming women campaigners who are winning votes for them.

I was rather surprised that society did not take a more active interest in the military maneuvers. But these occurred just at the height of the Newport season, and so stood small chance of social recognition.

## MY "PIED À TERRE"

As I stated some time ago, I have become a member of the Long Island colony. A little box, the necessary *pied à terre*, has just been built for me on the north shore not a thousand miles from Roslyn. Of course, most people use these little places only from Saturday to Monday, but even so, anyone who is the least bit enthusiastic about aviation, the hunt, and other phases of outdoor life must have some kind of a house near the wild-wood. Everything is so simple in the little place I have built that it would hardly stand description. One does not furnish country boxes in an elaborate manner these days, and the life is as simple as the furniture. I always like "innocent" food in the country, and I love to farm a little, though on the most minute scale. The house has only one large living-room and a dining-room, but plenty of piazzas and some good size bedrooms. It is hateful to be cramped in the country, and so I ask only a few people at a time.

The house is being decorated, and I have been obliged to use papers in a few of the bedrooms—fortunately only in panels. These were selected for me in Paris, and I consider

## As We Sit Like the Gods on Olympus on Our Social Pinnacle We Should Stretch Out Welcoming Arms to Those Who Are at Last Achieving the Steep Summit

them almost too dainty for a man's house. But I am wedded to chintz and wicker for the country, and so these light effects in papers are really necessary. One room, however, will be quite gay in its red roses in panels and pheasants, another is in tapestry blue, and I have some wonderful cretonne hangings to match.

No matter how simple the life, it is necessary to have several motors, so I keep both French and American cars. I find the former perhaps more swift and still very carefully made, but they lack the smartness of the American car. I am especially fond of one of my native cars which runs without a jar. It is really a thing of beauty and grace, with perfect lines like a well-bred racer. These and

gaities, but for the most part they are assembled these brisk autumn days at their country houses, playing golf, driving, riding, and living a rational and delightful life in the open.

These are cool mornings, and we must have a wild gallop over hill and dale before the sun is well up and there is a suggestion of heat—only a suggestion, such as there is in our later Indian summer. We are promised a hunt ball and any number of dances between now and Thanksgiving, and we shall have a famous old time on Election Day.

## OUR AUTUMN CALENDAR

So far, I have heard of but few débutantes. There is little doubt but that Miss Schieffelin will make her bow. Mrs. Elliott Shepard, her grandmother, will be in New York this winter. I doubt if Miss Ladenburg will come out until after she is presented in London next spring. Miss Taler, the daughter of the Lee Tailors, who has inherited all the beauty of her mother, is barely seventeen, but her début is being seriously considered. Mr. and Mrs. Thomas Hitchcock have a second daughter, Miss Helen, but she is still in the schoolroom and will hardly be allowed to come out this year.

The first notable wedding will be that of Miss Osborn to Mr. Vanderbilt Webb. Miss Iselin and Mr. Laughlin will be married in late September at New Rochelle, where the Iselins have their beautiful country place.

All our calendars are being arranged for the autumn season, which will be a little late but very gay, as it always is after the strain of a presidential election. Mrs. Guinness and her set with their theatre club promise us great things for this winter, and as masques and masquerades were all the fashion in London last summer, and as we also had many fancy dress affairs at Newport, Bar Harbor, and Southampton, I have no doubt that we shall enter on a second winter of these pretty occasions. Private theatricals will also be revived, and the vogue for dancing has not abated one bit. The "*Après-Midi d'un Faun*" will be produced during the season, and this will no doubt create a revolution in the art of the muse with the long name beginning with a T.

Now that the London summer has passed into history, I am hearing from my friends that it has been a fearful "frost." It ended with that social clearing house, the garden party at

Windsor. Some of our Newport hostesses have transplanted this pretty English custom. But even with the most delightful summer and autumn climate in the world, we are not yet acclimated to garden parties. We have compromised on night fêtes with illuminated grounds and dancing in the open.

## IS NEWPORT DETERIORATING?

I seldom believe sensational interviews in the newspapers. During the summer, the silly season, several well-known people were verbally reported in the papers, and their observations

(Continued on page 84)



Copyright, 1912, by Marceau

Mrs. Albert Zabriskie Gray, daughter of Mr. and Mrs. Stuyvesant Fish, with her infant son

the necessary complement of capable chauffeurs make it possible to achieve the city on short notice. Chauffeurs, I am pleased to say, have tamed down and become quite sensible; they no longer object to wearing livery or to being classed as servants. They were never anything else, and it was quite absurd for one of the evening papers to encourage the first of them in the ridiculous idea that they were a class by themselves.

And here we are with hunts and horse shows before us, and not a few weddings both in town and country. A few people are taking waters and cures after the strenuous summer



SUCH RICH GOWNS AS THESE KNOW NOT  
DISTINCTIONS OF MORNING, AFTERNOON,  
AND EVENING—"ROBE INTIME," TEAGOWN AND  
EVENING WRAP ARE EQUALLY ELABORATE



The lines of this evening wrap of petunia satin lined with self-colored chiffon and with sleeves of velvet brocaded chiffon in two tones of petunia are cleverly calculated to allow for the informal demi-train

Of the same cut, length, color, and richness as an evening wrap is this lovely boudoir gown of figured, turquoise brocade, deeply cuffed with ruffles of cream chiffon, confined beneath silver lace bands

Nothing except perhaps a certain intangible informality of line distinguishes this teagown of ivory charmeuse, draped with black Chantilly, from the formal evening gown





## FEUDAL CASTLES of PRESENT DAY LORDS

Two Medieval Castles on the Loire Which Old French Families Have Had Transformed into Picturesque Country Residences



*In the high, octagonal library at Courtanvaux no inch of space is spared to other decoration than the shelves of books*



*Ancient gateway at Courtanvaux*

THE country of the Loire has always been famous for its beautiful châteaux—the homes of many kings and nobles of France. Most of these are now ruins, but some few have been bought by old French families, reconstructed, and transformed into country residences. Two of the most charming and interesting of these old castles are the feudal fortress of Montreuil-Bellay, owned by baron Grandmaison, and the Château of Courtanvaux, the property of the family of the Montesquiou-Fezensac.

### MONTREUIL, THE INACCESSIBLE

The château of Montreuil-Bellay, the history of which dates back to the earliest feudal times, was bought in 1882 by Monsieur Nicelleau, inherited by his daughter, the baroness Millin de Grandmaison, and by her will to the present owner, the baron Georges de Grandmaison, her nephew. Grandson of the Maréchal Lobau, grandnephew of the generals Klein and Grandjean of the Napoleonic era, the baron is himself an officer of the cuirassiers and a prominent member of the Chambre des Députés.

His castle is picturesquely situated on the top of a hill three sides of which are surrounded by a deep, rocky ravine, and the third by the little river Thouet, a tributary of the Loire. The view of the château from this last side is superb, for from here its great towers and ivy-covered battlements, rising majestically from the wooded banks of the river, stand out nobly against an unobstructed sky-line. The clear surface of the quiet little river that ripples softly under low hanging willows, is broken here and there by bright patches of yellow iris. The right to the river front having been granted to the village by the baron de Grandmaison, its banks are often crowded with old women from the village, who briskly ply their funny little wooden paddles in the peacefully destructive task of accomplishing the family wash.

The main approach to the castle is through the village of Montreuil, a quaint, primitive place quite untouched by the passing centuries. The château itself, an imposing mass of towers, turrets, and battlements, is built in three distinct portions—the old château, now the keeper's lodge, the main residential section, and the kitchen and servants' quarters. The



*Viewed from the little river Thouet, the towers and battlements of Montreuil-Bellay are seen boldly outlined against an unobstructed sky-line*



kitchen, though it has been entirely renovated and supplied with every modern convenience for the art of the French chef, still retains its primitive construction of a great tube-shaped, central chimney, and a long, narrow, leaded window through which the provisions are received.

#### TOWERED ROOMS

The towered construction of the château necessitates a rather curious arrangement of the rooms—no hallways, spiral staircases in the two octagonal tower wings which flank the main façade at each end, and a central salon and smaller bedrooms and boudoirs leading directly out of the main room, and opening one into the other.

Though many modern improvements have been introduced, the decorations are still those of a medieval fortress. The great living-room or billiard-room with its gorgeous Renaissance ceiling, its wonderful, carved furniture, and its rare tapestries has still the air of an ancient *salle de gardes*.

One of the large bedrooms on the second floor has been chosen by Madame de Grandmaison as her boudoir. A beautiful room it is, with deep casement windows overlooking both the river and the rose garden which nestles down between the two high walls of the battlements.

That active man of affairs, always deep in the absorbing game of politics, Monsieur de Grandmaison, finds three or four months each year to visit his fine old castle on the Loire. The place is a veritable museum, filled with valuable collections of carved ivories, tapestries, porcelains, and rare pieces of furniture. As there is little to interest society in the primitive town and its environs, the



*The boudoir of the Baroness de Grandmaison bears traces of periods as far back as the earliest feudal times*



life of the family there is principally one of relaxation and freedom from the formal entertainments which occupy so much of their time in Paris.

#### A FORBIDDING ENTRANCE

The Château of Courtanvaux, though just on the border of the Loire country, is nearer Paris by several hours than Montreuil-Bellay. The family of Montesquiou-Fezensac is one of the oldest in France, and from the very earliest times has been prominent in court circles. Their various residences are scattered over France from the southern province of Gascogne, from whence they come, to the very heart of the capital itself. But among all the châteaux which bear their name, none is more romantically beautiful than this old fifteenth-century castle of Courtanvaux.

Built of gray stone, with an arched entrance flanked by massive towers, it presents a most formidable aspect. On closer approach, the lowering, feudal air is lost in the feathery haze of trees, bounding the slopes of lawn and wooded park.

Despite the luxurious comfort and elegance of the furnishings, the interior retains much of the simplicity which characterized the taste of the old families of France. The stone-vaulted billiard-room, is furnished plainly with heavily carved, tapestried chairs. The state dining-room, with its richly colored ceiling and its carved stone chimney-piece, is a treasure of the old art rearranged for modern usage.

Then there is the small, tapestried writing-room, with its beautiful, twisted columns of polished wood supporting a heavily beamed ceiling, and the library with its rare books lining the walls.



*The "tapestry room" it is called, for it is lined with rare old tapestries—At Courtanvaux*

*An unpretentious mahogany table is used in the ornate dining-room of the Château de Courtanvaux*



# THE SWAY OF THE PLAITS

Callot, Creator of So Many Sartorial Joys and Sorrows, Now Advocates Plaits, Not Flauntingly but Subtly Introduced in Panels, Bibs, and Aprons



The outcome of the sash furore has meant the promotion of ribbon into the very front ranks of frock trimmings



Callot, whose recommendation is almost a command, here offers machine plaitings in a square tablier and a graduated back panel



Both plaits and ribbon, developed in Marie Antoinette colorings, are salient features of this bit of ballroom loveliness

**W**HETHER we like it or not, plaited effects are here. People are clamoring—the big woman protesting that it increases her apparent girth, and the sylph objecting because it conceals her much-prized slimness. But what's the use since Callot the invincible, the arbiter, is showing and recommending plaited effects?

Very ingenious are the ways in which plaitings are introduced in the newest frocks. Nothing so simple and crude as a plain plaited skirt is advocated; instead we find plaited panels and bibs and aprons and the like, the plaiting so blended into drapings that it seems little more than the draping of a fluted fabric.

## TWO PLAITS USAGES

An afternoon dress from Callot, sketched in the middle of the page, shows a charming use of machine plaiting in the back panel and apron front of blue-voile. The sides of the tunic are slightly draped, and the center-back consists of a graduated panel of the plaited voile, bordered on either side by a graduated band of black lace; the point of the tunic is held by a bow of blue satin ribbon. The bodice has the side-front and the center-back of the plaiting, the latter set off with the lace bands. A V-shaped vest of the lace is outlined with the blue satin ribbon, which also forms the girdle, finished at the left-front by a rosette and short end. The underskirt is of black lace over mauve satin, cut very narrow and just long enough to rest gracefully on the floor all the way around.



One distinctly new suit style for early autumn is the long, loose-coated tailleur, the coat cut in three sections

Ribbon is creeping into the limelight these days, and we are likely to see much of it this winter, if, as we are told, coming events really do cast their shadows before.

## THE BE-RIBBONED-FROCK

The white silk crêpe gown of the demi-dress class, shown in the upper, left-hand corner, is embellished with ribbon in a most novel manner—indeed, ribbon is its only adornment. The narrow skirt of the crêpe is posed over an equally narrow drop of white satin. There is a gracefully draped tunic, arranged in one-sided effect, and the simple, long-sleeved bodice has the décolletage outlined with Alice blue ribbon. This laps over in the back to form a long loop and end at the left side. The tunic is slit to permit of the ribbon passing through, and it appears again below the drapery, to fall as a free end to the skirt hem.

## A BIT OF BALLROOM LOVELINESS

Both plaiting and ribbon are salient features of one of the latest dancing frocks, a drawing of which appears in the upper, right-hand corner. The tight underslip is of blue satin, over which is hung a straight and rather scant tunic of finely plaited, white chiffon. The bodice has plaited sleeves, over which fall white lace bands. The back of the bodice is merely a point of the lace; in front there is a fan-shaped lace section above the belt, with a sharp little V cutting into the tunic below—a clever trick to give the absolutely flat effect in front. Bretelles of lace-edged, blue satin ribbon are



continued over the chiffon sleeves as long ends that fall to the hem of the tunic, and are caught together at either side by a large, pink silk rose. A similar rose is set in the belt.

#### A GOWN, SLIM AND YOUTHFUL

Still another example of the much used plaited effects is shown in the lower corner of this page. The color is a rich new shade—a cross between a dahlia and a petunia, though favoring the latter—and one which is as smart as it is exclusive. The slim little underskirt is of satin, as are also the sleeves and the body of the waist, and the short, plaited tunic is of chiffon exactly matching the satin in tone. The latter droops a little at the left side, where it opens to reveal the gleam of the satin beneath, while on the right hip a space is left unplaited.

Above the belt, the tunic forms an upstanding frill, which tapers away to nothing at the back and is apparently tied in by a folded belt and loops of deep purple velvet. There is a deep, V-shaped guimpe of the plaited chiffon, finished with a little, plaited, chiffon puffing. A second guimpe is of flesh-colored chiffon, finished at the neck-line with a narrow piping and a tiny bow of purple satin.

#### NEW CUTS IN SUITS AND TOP COATS

The never-ending cry for novelty has given us at least one distinctly new suit style for early autumn, namely, the long, loose-coated tailleur, which extends below the knees and is cut as straight as a man's sacque. It is of finest twill, or corkscrew—some call it a fine covert—in a dark navy shade. As shown in the illustration at the bottom of page 44, the skirt is straight, untrimmed, and narrow—yes, quite as narrow as the skirts of spring time. The coat is cut in three sections: a yoke piece on which the body of the coat is overlapped, the body portion, which extends to just below the hips, and the attached skirt piece which reaches about to the knee. The coat laps low down at the left-front, where it closes with a solitary, big button, which is offset by the single pocket on the right. The deep shawl collar is faced with the new white wool *mat-lasse*—a charming material much chosen for trimmings this autumn.



On the right hip a space is left unplaited to preserve the slim line which is still worshipped as a fetish

Among the most favored of the fall fabrics are the wool reps. A black and white wool rep is employed in one of the latest travel coats which is sketched in the middle of this page. The favorite cut of the moment—a body portion reaching below the hips with an attached skirt portion—is observed in this garment. Black satin is used for the cuffs and the deep shawl collar, which becomes in the back a flat, hood-shaped piece. The buttons are of wood finished in a natural brown.



The cut of the moment—a body portion reaching below the hips with an attached skirt—is observed in this traveling coat of wool rep

Gradually the trained frock reappears. A year ago we actually knew it not, except in courts of kings and such; to-day one does not feel passé in a "ball dress," even at the theatre.

## JUST A MOMENT, MR. REDFERN!

NOTWITHSTANDING that we are only at the threshold of a new season, Mr. Redfern is already quite convinced in his mind as to the general trend that fashion will take, or rather of the fashion that will be adopted by the *grande dame*.

It was late in the afternoon, and he had just come from a busy day in the ateliers in preparation for his opening, when I managed to catch him and put to him a few questions as to the latest whims of fashion.

"Collars, Mr. Redfern, are they still to be worn décolleté, or are you going back to the high-standing, boned affairs?"

"Not at all," he said. "The décolleté will, of course, be modified somewhat for the winter, but almost all our house gowns are made with a rounded or slightly pointed low neck."

"And the much-talked-of pannier?" I asked.

"That," he said with a pleased smile, "has turned out just as I predicted it would in the spring. That is to say, it has resolved itself into a question of draperies, full at the waist-line, and laid in quantities of folds, practically



Bright green satin and vivid embroidery are toned down by the jet-clasped bretelles of black velvet ribbon

This change was brought about, by Callot, creator of most sartorial joys and sorrows. The demi-dress model, shown in the upper corner, has a skirt slightly shorter on the left side, that falls in the back in a narrow, bluntly pointed train. The material of this dress is crêpe back satin, in a lovely shade of green, and the garniture is a particularly attractive embroidery in blues, greens, and gold. A short, narrow front panel of the embroidery is draped on either side by panniers of the plain material, that disappear in the back under embroidered double sash ends which start from the top of the black velvet belt. A broad, embroidered square forms the back of the bodice. Black ribbon bretelles, caught at the bust by a large, black jet ornament, tone down the brilliant color of this gown to a wearing possibility.

jabots, falling directly from the middle of the back. As a consequence of this, the waist-line itself must resume its normal position, and will probably be most definitely outlined by snug-fitting belts or girdles. Though many of the skirts are still made over tight, sheath-like foundations, they show a decided increase in fullness at the bottom."

"And sleeves?" I begged, as laughingly he tried to escape.

"Ah, there you have me, madame," he replied. "I cannot tell at all what will be the preferred form—long or short, full or draped. The kimono and the long shoulder are still, of course, in style, but further than that, for the moment at least, I cannot say. It is largely a question of fancy."

Then as the busy man was vanishing through the door, I importuned him, "What of the transparent, knee-high flounces of lace and plaited chiffons? Are you going to use them?"

"Why," he replied with a smile, "if eccentric women want eccentric skirts, we will make them for them, but I hardly think they will be in demand." And he was gone. L. H.



# WINTER DECORATIONS *for* CITY PORTALS



Ivied Trellises and Window Boxes or Jardinières Filled with the Green Beauty of Box and Cedar Would Relieve the Barrenness of Our Winter Streets



*Perhaps an overuse of ornamental stone and grille work for so small a space, but a dignified middle entrance and a pretty side trellis*

*An almost tropical growth banked against an otherwise ugly wall, and a window group graduated in height so as to exclude little light*



*Red brick and white stone receive their final color note in the green of fir and ivy*



*Against the white of curtains and snow, the verdure is thrown into lovely relief*

UPON returning to the city after a sojourn in the country, one is more than ever impressed with the bareness of the streets. The green beauty of the country is sadly missed when we have before us only a vast prospect of asphalt, stone, and brick. This is particularly true of New York, for in not many places is there room for grass, and few of the thoroughfares have trees which would do much to relieve the monotony of our endless avenues and streets.

Until recently some of our New York clubs possessed tiny spaces of lawn planted with flowers, shrubs, or tall vases of growing plants. Some of the hotels and restaurants had narrow, enclosed spaces on the street, which they utilized as summer dining places or terraces, and the decorations of these, winter as well as summer, did much to brighten the avenues. The widening of the streets has eliminated these little verdure spots, and their loss means the passing of a distinctively decorative feature from our streets.

In a few of the older parts of the city, vines of ivy, wistaria, or ampelopsis, which clamber over the houses, lend variety to the streets during the summer months, and even during the autumn when their foliage turns red, yellow, brown, or various shades of bronze. But during the winter months, the streets are utterly colorless and dreary. In this season gay window boxes are particularly welcome. Evergreens and shrubbery, which may be used to decorate the area at the entrance to the house, add life and interest to the street. There are few residences, even in New York, where there is not some space between the house and the building line, and this space, though quite narrow, may be arranged to increase the beauty and dignity of even the most distinguished of city houses.

## AN UNSIGHTLY WALL IS AN OPPORTUNITY

The illustrations suggest what may be done to beautify the entrances and fronts of city houses. Where hedges and groups of shrubbery are used, they are arranged close to the building or at the sides of the areaway; flower boxes or jardinières are either set upon the steps or placed upon the pavement at either side of doorways, and window boxes, of course, occupy almost no room at all, for they rest upon window sills and rarely protrude more than a few inches.

Sometimes a building is so placed that the adjoining house is a few feet nearer than it to the building line, or for some other reason a plain wall surface may be presented, or the high stoop of a house next door may offer a problem in decoration. In such cases a screen or panel of lattice work may be used, and if ivy be trained over such a trellis it will add much to the beauty of the winter setting.

Jardinières and window boxes may be had in an endless variety of shapes and materials. Frequently strong wooden boxes may be utilized on the window sills as well as for certain other spaces within the area or about the entrance. These boxes are extremely effective when painted a dark green and covered with



ivy, which, planted within the boxes, is thickly trained over them, and closely fastened to the outside by invisible, double-headed tacks. The English ivy generally used for this purpose retains its color during almost the entire winter, and is especially bright in contrast to the snow that sometimes piles up about it.

#### THE JARDINIÈRES TO USE

Pottery flower jars, window boxes, and holders for growing plants are quite as appropriate for the winter decoration of city homes as for the gardens of country places, where they are more frequently seen. These pottery pieces are made in an endless variety of form and coloring; some reproduce antique marbles found in the museums.

One especially fine type is a square or oblong box of cement or imitation stone of a light gray color decorated with the Byzantine designs that we associate with Ravenna and the other cities of Italy, that were strongly influenced by the life and art of the east. The rough, gray surface of these boxes is in pleasing contrast to the green, growing plants.

Another lovely jardinière especially suitable for the sides of a doorway is a reproduction in a rich yellow ware of the well-known fountain in the "Court of Lions" at the Alhambra; still another is of the oil or wine jars one finds in old Italian gardens and towns. These are made of terra cotta, and come in many colors besides the green which is most common.

Receptacles for plants are frequently made of tiles. Their brightness of coloring in contrast with evergreens makes them extremely decorative. Flower boxes and other decorations of antique marble are rare, and therefore restricted to the wealthy few. Reproductions of antique treasures in terra cotta, cement, or imitations of stone are, however, quite as effective.

Windows fitted with iron grilles or with railings arranged balcony fashion lend themselves readily to winter gardening, with or without the ivy which is often used for variety. These railings if gilded or painted white are thrown into relief by the green of the shrubbery.

#### STURDY PLANTS

The plants most used for winter decorations are naturally those which retain their foliage and color for several months. Arbor vitae, of which every florist and nurseryman has a large supply, firs and cedars are much used; and the English ivy is invaluable for trailing effects. The barberry is sometimes helpful, for this little shrub with its leaves of red, bronze, or brown, often all three colors at once, bears a tiny red berry which retains its color far into the winter. It thrives in the country, but does not take kindly to the city. It grows best when planted in the ground. Box is, of course, the most popular of all plants for winter window gardens, for it may be clipped into any form, and grows densely from the ground up. It may be massed to create an effective screen for a window, or trimmed into conical forms if a towering mass of green is desired.

Many people order their florists to have a second set of window boxes in preparation for use toward the end of the winter when the original gardens have lost something of their charm. This is very easily managed, for most flower boxes are fitted with an inner casing of metal, and by having two sets of these casings, one may easily put into the boxes a new set of winter greens, fresh from the nursery where they have been growing for months.

There is practically no end to the quaint and picturesque arrangements possible for these winter decorations for the city home. Besides the large variety of plants and the wonderful assortment of receptacles in which to place them, many possibilities are created by different settings, for no two houses are quite alike.



*An arrangement of evergreens in low jardinières and boxes, cunningly calculated to give an appearance of breadth to the narrow city entrance*



*A stoop of medium height can be prettily decorated with a step-like arrangement of boxes filled with box hedge and English ivy*



*All winter long the green beauty of ivy, box, and cedar will brighten this entrance*





Waist of primrose char-  
meuse. Through the open-  
ings of the self-colored,  
English eyelet embroidery  
shows an ivory lining  
veiled in black. Hat from  
Fisk & Co.

White chiffon blouse with  
blue velvet appliqué  
flowers, and a leaf and  
vine design embroidered in  
silk in natural colors

Blouse of ivory crepe  
trimmed with Cluny lace,  
English eyelet embroidery,  
and cut amber buttons.  
Hat from Fisk & Co.



On a fine gray net which  
veils a coarser violet net  
are applied violet silk  
flowers touched here and  
there with silver

Blouse of cream Alençon  
tulle braided in vine de-  
sign with Princess lace—  
turnover ivory satin collar.  
Hat from Atchison



WE NOTE AS NEW THE EPAULET-LIKE  
CUT OF THE ARMHOLE, VELVET APPLI-  
QUÉ EMBROIDERY, AND VELVET STOCKS

BLOUSES FROM MAISON DOLLY





LATE PICTURES OF FAVORITE LEADING WOMEN ON THE LONDON  
STAGE—A TENSE SCENE FROM A PLAY BY AN ENGLISH NOVELIST



A tense moment between Mrs. Patrick Campbell and Sir George Alexander in "Bella Donna," dramatized from Robert Hichens' novel



A charming picture of Miss Lily Elsie, taken since her marriage to Mr. Bullough



Miss Phyllis Dare as she appears in "The Sunshine Girl" at the Gaiety Theatre

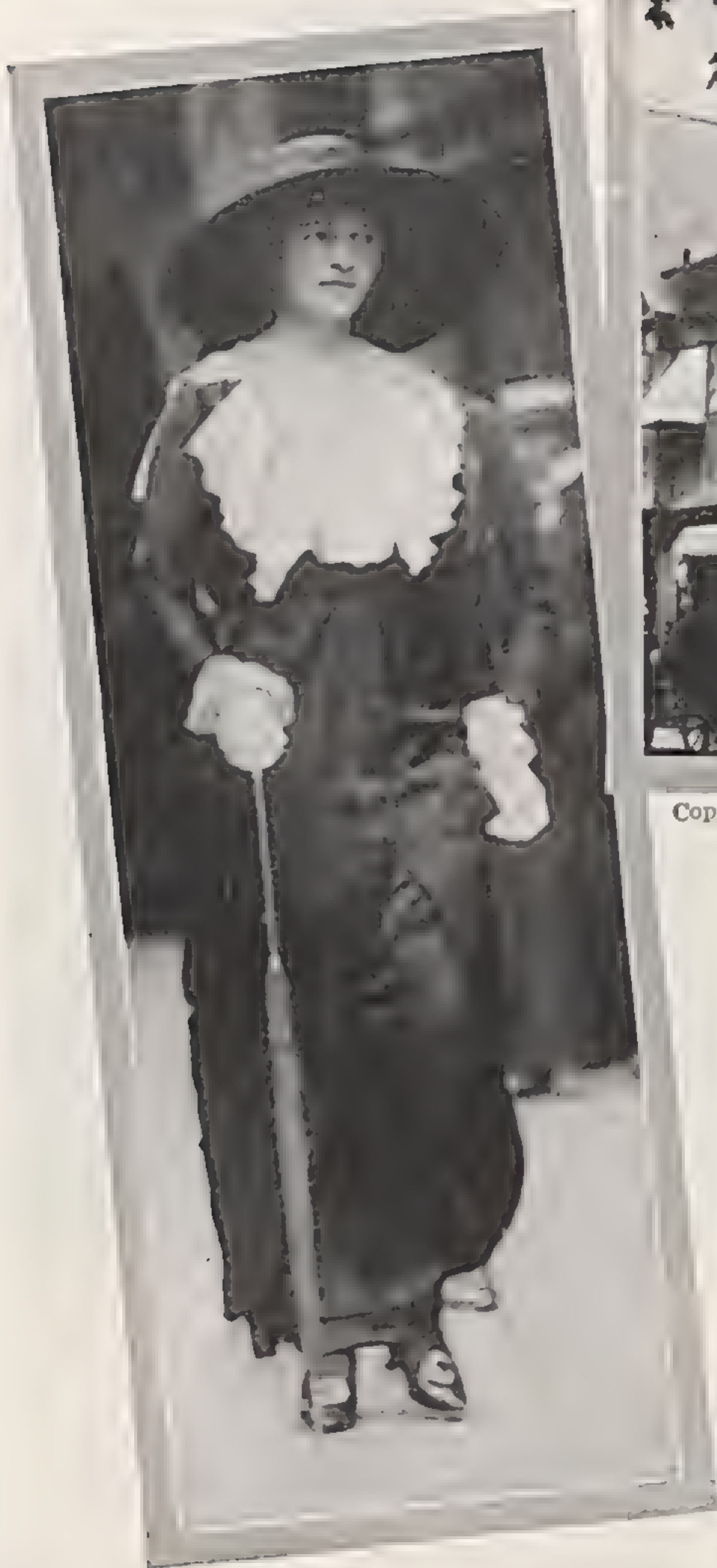


Miss Gladys Cooper, who has made such a great success in "Milestones" at the Royalty



The chic Marie Tempest exploits the pannier in her new play, "At the Barn"





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*The Casino where so many tennis titles  
have been lost and won*

**SOCIAL NEWPORT ATTENDS IN QUITE UN-  
PRECEDENTED NUMBERS THE NATIONAL  
CHAMPIONSHIP TENNIS TOURNAMENT IN  
WHICH THE WEST CAPTURED FROM THE  
EAST THE CROWN OF THE COURTS**

*Miss Lela Emery,  
daughter of Mrs. John  
J. Emery*

*Miss Margaret Andrews  
walking along Bellevue  
Avenue*



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*Miss Beryl Kane and Miss Williams wending  
their way to the Casino on the third day of the  
brilliantly played tournament*



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*Mr. and Mrs. Stuyvesant Fish. Mrs. Fish's  
ball for her niece, Miss Helena Fish, was  
one of the many August entertainments*



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*Mr. F. Burrall Hoffman, Jr., and Miss Eugénie  
Ladenburg, whose grace and charm made her  
much in request for private theatricals*





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*Miss Sadie Jones, who has figured prominently in all the gaieties of an unusually gay season*



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*Mrs. Burke Roche, one of Newport's many summer hostesses*



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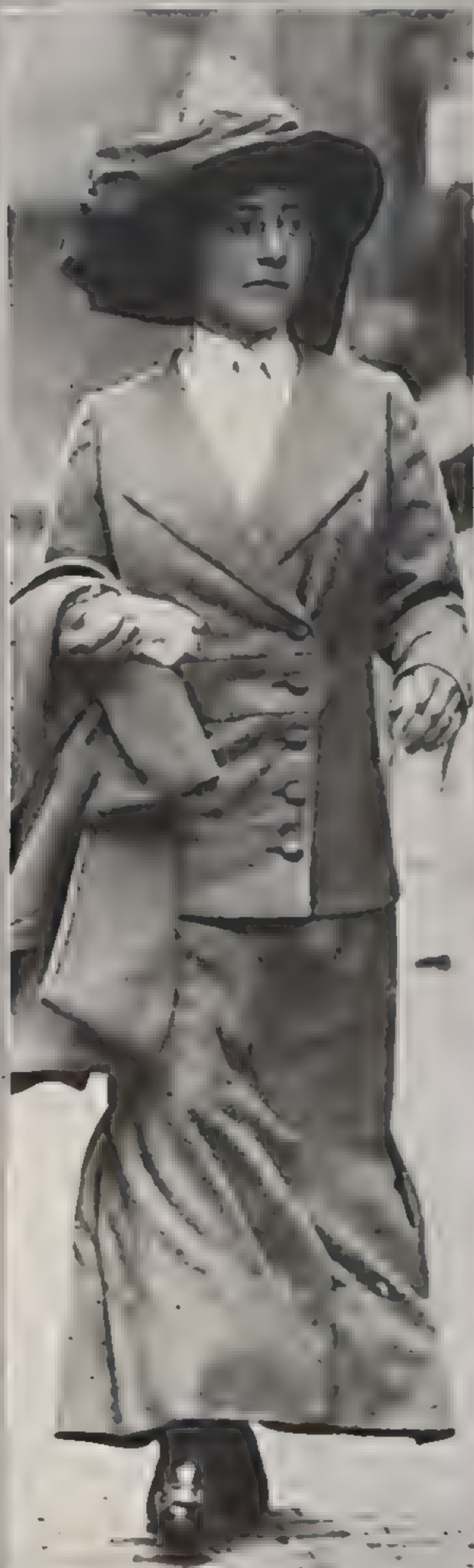
*Mrs. William Goadby Loew wearing a chic flowered silk coat*

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*Mrs. Norman Whitehouse in a striking gown, largely and vividly patterned*



*Mrs. Charles Cary Rumsey, formerly Miss Mary Harri-man, leaving the Casino*



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*Mrs. Robert Golet, herself a keen sportswoman, was a constant attendant at the tennis tournament*







*Miss Rita Stanwood is the prima donna with Clifton Crawford in "My Best Girl"*

THE PLAYS OF THE SEASON PRESENT LEADING WOMEN NEW ENOUGH TO BE CHARMINGLY FRESH AND OLD ENOUGH TO POSSESS COMPLETE SAVOIR FAIRE



*Miss Katherine Kaelred, leading woman in Charles Klein's dramatization of Rex Beach's novel, "The Ne'er-Do-Well"*



*Miss Florence Malone plays the principal feminine rôle in "The Talker"*



*Miss Bessie Abott of Grand Opera fame has replaced Miss Bella Alton as Maid Marian in "Robin Hood"*

*Miss Helen Ware, who last appeared in "The Price," will star in "The Trial Marriage," by Elmer B. Harris*





# SEEN in the SHOPS

The Established Modes of Summer and the Advance Fashions of Autumn Are United in Models from the Land of "Ready-Made"



A simple one-piece frock developed in terry cloth, a practical material for autumn wear



Charmeuse model incorporating many little modes recently arrived in dressdom



The always lovely combination of pale blue and pink is further enhanced by crystal scrolls

THE popularity of the one-piece frock is based on practicality as well as becomingness, and so it is small wonder that the shops are showing a constantly growing assortment of this style of dress.

## PRACTICAL ONE-PIECE FROCK

Terry cloth is one of the fabrics that will continue to be used into the autumn for the practical frock, one-piece or otherwise. Its serviceability lies in its excellent wearing qualities, and in the fact that it does not easily crease. On the left is a sketch of a frock developed in tan terry cloth. The front of this dress is the same as the back, with the exception of the yoke, which is shallower, and the ten small buttons, covered with tan satin, that simulate an opening. In reality, the waist is held together by invisible hooks and eyes. The slight fullness seen beneath the yoke is repeated with greater fullness in front. The cloth strap, piped with tan satin, which runs through a silver buckle at the center-back, extends only as far as the sides. The round, turn-back collar and cuffs are of tan messaline, and a bow of the silk fastens the collar at the throat. The long shoulder effect is used on this model, but the seam at the armholes is completely covered by the deeply curved yoke, which will undoubtedly be one of the season's new features. The skirt has a slightly raised waist-line, is cut in only two pieces, and measures two and one-half yards around the bottom. The small amount of fullness at

the waist of the habit back does not appear in the front. The two gores are so stitched as to simulate a placket on both sides, but the opening is really only on the left side. The hem is turned up on the outside in a novel manner and piped with the tan messaline. This model may also be had in blue and black for \$29.50. Should it be desired in other colors, an order for it can be filled, without extra cost, in ten days' time.

## NEW NOTES IN A CHARMEUSE DRESS

A more pretentious dress is illustrated to the right. The severe simplicity of the waist is relieved by the Robespierre collar, which opens in a V in front and is finished with a fancy black and white bow. On either side of the collar, from under the white satin turnover, falls a deep, billowing jabot of shadow lace, a frill of which finishes the long, set-in sleeve. The armhole seam is completely hidden by the material which extends in a plait over the shoulder. A waist lining of white messaline prevents the seams from stretching and losing shape. This lining hooks down the front, and another set of fasteners is concealed under the scalloped edges of the opening.

The main feature of the skirt is the kilted foundation, which will be seen in many of the imported autumn models.

The tunic of the plain charmeuse comes about to the knees, deepening as it continues to the back, where the fullness is caught and held in place by a slight shirring. The waist-line is only slightly raised and is belted with the charmeuse. The price of this model, which may be had in black and taupe, is \$29.50. This frock also can be ordered in any color within ten days.

Chiffon lends itself so readily to the two-tone effects which continue in favor that it will undoubtedly hold its own among the many arriving novelties.

## A DAINY TWO-TONE EFFECT

On the right of this page is seen an attractive model of pink and blue chiffon cloth. The lines of the dress are quite simple, but the combination of blue chiffon foundation and pink chiffon tunic gives a very charming effect.

The conventional scroll design which is so generously used on the frock is of white crystal beads of various shapes and sizes. A crystal fringe outlines the irregularly shaped bertha which falls gracefully over the shoulders and extends in separate pieces down each side of the back. At the waist both pieces narrow into a V and reappear from under the belt to form two small tabs which fall naturally into place. A narrow band of blue chiffon finishes the round neck, and

is used also on both sides of the beaded belt which holds in position the gathers of the tunic. This gives a slight amount of fullness to the outer skirt, which, however, does not prevent the chiffon from following the outlines of the robe and hanging in attractive folds. It falls to within ten inches of the ground. This really charming party dress fastens down the back. It costs \$39.50, and may be had in several different and very lovely color combinations.

## A WARM BUT LIGHT TOP COAT

At this season of the year a top coat is almost indispensable. One good-looking model, sketched at the top of page 54, is made up in double-faced, blue chinchilla cloth, a material that has returned to enjoy the favor it had some years ago. Warmth plus lightness are the excellences of this coat. The lining is of a black-and-white check which is used in a one-inch band on the deep, turnback collar and cuffs of black broadcloth. The coat can be fastened straight up to the chin to protect the chest and neck. Four good-sized, bone buttons with hand-made buttonholes fasten the coat. The huge, flat, square pockets on either side, as well as the cuffs, collar, front, and bottom, are bound with a narrow, black silk braid. The coat hangs straight from the shoulders, and the lines are extremely good. In chinchilla cloth in black, or in any one of several different colors that may be ordered especially, this model may be purchased for \$29.50.



The attractive features of the imported blouse of black charmeuse, sketched in the lower, left-hand corner, are the Robespierre collar and V-shaped vest, which are of the decided, contrasting color of amber charmeuse. A touch of this beautiful shade is again seen in a narrow V at the wrist of the long, set-in sleeve. The blouse fastens in the back, although the small crystal buttons on the vest suggest a front opening. Buttons also trim the points of the collar and sleeves. The attractive side frills and sleeve ruffles are made of shadow lace. This model may also be bought with a white satin collar and vest or in blue charmeuse with either amber or white as the contrasting color. It costs \$12.75 and is made up in all sizes.

#### COLOR INTRODUCTIONS IN A BLOUSE

The blouse in the opposite corner has a slightly military appearance, and is developed in striped black-and-white chiffon over a white batiste lining. The material is softly gathered under the shallow yoke which extends across the back. Small buttons of black satin, centered with American Beauty, ornament the yoke and the front of the blouse, down which are placed pointed tabs of black and rose satin. The brightness of the American Beauty is again seen in the turn-back corners of the black, standing collar and the deep cuff that extends to the elbow. This cuff is cut with the stripes of the chiffon running horizontally, with becoming effect to the arm. This blouse costs \$5.40 and may be had trimmed in white.

#### A NEW UNDER-GARMENT

A dainty bit of lingerie is now being shown that is a combination of chemise and drawers to be worn underneath the corset and next to the skin. Vogue has had the pattern of just such a garment for some time, and it has proved very successful, but nothing so dainty has been noticed in the shops, until the appearance of the above-mentioned garment. It is in one piece, semi-fitted below the bust with clusters of tiny

tucks, and is cut to follow the lines of the figure to within a short distance above the knee. The drawers, which may be had open or closed, are cut so as not to interfere with the supporters. The trimming is very fine, but designed purposely simple, as an elaborate trimming would appear unattractive when worn underneath a brassière. This garment is made in soft pure linen for \$3.50, or in mercerized mull for from \$5 to \$10.

#### GOOD CORSETTING

A woman who for years has been selling corsets at wholesale has recently opened a small shop and now does a successful retail business as well. Correct models for almost any figure will be found at her establishment. Sketched at the bottom of the page is one excellent corset made of imported French coutil, that is particularly well adapted to the woman who, through ill health or incorrect corsetting, has developed a large abdomen. The lines are absolutely straight, and the corset is laced down the front to give extra support to weak backs. Physicians are recommending the front-laced corset, which is steadily increas-



*Warmth plus lightness plus good style sum up the excellences of this top coat*

ing in favor. A special boning is used in this model which, while very strong, is yet flexible. The skirt extends quite far enough below the hips to hold the excess flesh in its proper place, yet walking and sitting are not rendered uncomfortable, as it is not boned too deeply.

A still greater support to the abdomen is ensured by the broad elastic straps below the lacing. These are slipped through flat, invisible eyelets and are held in place at the bottom by two small buckles. The pair of garters in front as well as the two sets on each side come from under the skirt and keep it from slipping. The top of the low-bust model is finished with a hand-embroidered, shaped ruffle of the coutil. The material and boning used by this corsetière is absolutely guaranteed, and when necessary it can be easily cleaned at little extra expense. The price of this well-fitting model is \$18.

This autumn has brought new weaves in evening fabrics that are a decided departure from the soft, clinging fabrics that have been in fashion so long. They lend themselves more naturally to the

pannier drapery and fuller skirts; in fact, it would seem that fabrics followed the cut of the gowns. These have for a long time depended for their richness more on the trimming and detail than on the quality of the foundation. But the new weaves are of themselves rich and heavy enough to necessitate much less trimming. One called chameleon moire, as its name suggests, is both ribbed (though very delicately) and changeable. It comes in the most exquisite evening colors. One shade, shimmering from yellow to salmon pink, is especially charming. The shades are very delicate and the changes subtle, not at all suggesting the changeable taffetas of the past summer. This chameleon moire sells for \$6.50 a yard.

Another new-old silk has somewhat the same weave, but is not changeable, having instead a watered effect. This latter is called moire antique, and is lighter in weight and less expensive, \$5 a yard. It is splendid to use for pipings and trimmings, as it is quite as effective as velvet, yet lacks its heaviness.

#### THE BELOVED RAG DOLL

A new variety of rag doll has been made by a woman who lives in a small town. Encouraged by their rapid sale at The Woman's Exchange, she has enlarged her field of business, and the dolls may now be purchased at many of the large city stores. The dolls are made in five different sizes, measuring 12, 16, 20, 24, 27, and 30 inches, respectively, and costing \$2.50, \$3.50, \$4.25, \$5.25, \$6.25, and \$7.50 each. This almost indestructible toy is made of heavy stockinet and cloth, stuffed with cotton. The shaped head, arms, and legs of the jointed doll are given five coats of paint, which imparts a smooth, firm finish that can easily be cleaned with water. If, however, the surface should need freshening or the limbs mended, repainting and repairing will be performed by the maker at very little extra cost. The faces are painted to resemble a boy, a girl, or a baby doll, and suits to fit can be procured to order.



*In contrast to the black are the collar and vest of amber, the color of the moment in Paris*



*The lacing, strapping, and gartering of this corset are excellent for the over-developed figure*



*The collar, the epaulet-like yoke, and the tab fastening are faintly suggestive of the military*



## Some Actual Working Plans for YOUR FALL WARDROBE

No. 2010/18.—**WELL-CUT** French combination chemise and knickerbockers designed in one piece and to be slipped on over the head. This garment may be developed in fine batiste or Italian silk, which latter has proven itself excellent for underwear. The neck-line and armholes are embroidered in scalloped design, and the top drawn up by ribbon run through embroidered eyelets. The bloomers are caught in at the knees by insertion run with ribbon. The model requires, in medium size,  $2\frac{1}{2}$  yards of 44-inch material, 2 yards of ribbon, 2 skeins of embroidery silk or cotton. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

No. 2029/18.—**CHARMING** costume of blue serge with the new yoke effect displayed in black satin, which also forms the girdle and pointing cuff inset on the sleeves. The chemisette is of fine net, and net lace forms deep wrist ruffles. A clever and simple device is developed in the side closing of the bodice, which same line is continued below the belt to yoke depth, where the line takes a slanting course, forming, with the corresponding side, a tunic drapery which parts in front over an under-flounce of the same material. Buttons outline the side closing on the waist and tunic, and form a trimming row on the pointed satin cuffs. The model requires, in medium size, 4 yards of serge, 50 inches wide;  $\frac{3}{4}$  yard of satin, 24 inches wide;  $\frac{1}{2}$  yard of lace, 3 inches deep, for sleeve ruffles;  $\frac{1}{4}$  yard of fine net, 19 inches wide, for chemisette. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for waist or skirt; \$1 for entire costume.

No. 2043/18.—**FRENCH** model composed of pastel-blue chiffon draped over a foundation of peachblow charmeuse having trimming bands of Irish insertion and deeply bordered at bottom in black satin. The chiffon waist drapery forms caps over the short sleeves, which are trimmed with insertion and have cuffs of charmeuse. Charmeuse also forms narrow turnover revers for the V décolleté, which is finished by a bow of black velvet. The waist



2151/18

square in back. The model requires, in medium size,  $4\frac{1}{2}$  yards of 36-inch material; 2 yards of macramé lace, 6 inches wide;  $1\frac{1}{4}$  yards of velvet ribbon. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for waist or skirt; \$1 for entire costume.

No. 2105/18.—**DISTINCTIVE** model in soft taffeta with trimmings of fine net and embroidery. The waist has a slight fullness over the shoulders caught with tiny loops and buttons. The V-shaped yoke points into a plastron of embroidery, which is draped up on the lower part of the waist. The skirt is slightly gathered at the waist-line and cut in deep yoke effect, lengthened to a tunic depth, where it softly fulls over the lower flounce section. The model, in medium size, requires 5 yards of taffeta, 36 inches wide;  $\frac{1}{2}$  yard of embroidered material, 7 inches wide. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for waist or skirt; \$1 for entire costume.

No. 2132/18.—**DRAPED** blouse of taupe-colored charmeuse trimmed in all-over Venise lace, in string color, with outlining edging of deep-toned Valenciennes and a touch of vivid poinsetta introduced in the velvet bow at the throat. The model is cut with kimono upper sections featuring the shoulder, side bodies and sleeves in one-piece sections. The waist is draped with sections bringing out bolero lines in the designing of the waist, and outlining a panel vest front. This latter lace also trims the upper edges of the panel front. The model requires, in medium size, 2 yards of 44-inch material or  $2\frac{1}{2}$  yards of 36-inch material;  $\frac{3}{4}$  yard of all-over lace, 19 inches wide; 3 yards of lace edging;  $\frac{1}{2}$  yard of velvet ribbon for bow. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

No. 2133/18.—**CHILD'S** well-cut coat in silk plush of a rich seal brown with collar and cuffs of embroidered ivory satin. The model is a simple double-breasted design fastening down the front with six handsome



2147/18

is belted in black velvet, finished in front with a second bow. The chiffon skirt drapery parts in front, disclosing the charmeuse skirt which is a three-piece model. Two of these bands run through the lower part of the drapery, and hold it down to the skirt with rosettes. The model, in medium size, requires 4 yards of charmeuse, 44 inches wide; 3 yards of chiffon, 44 inches wide;  $1\frac{1}{4}$  yards of lace,  $1\frac{1}{2}$  inches wide; 4 lace rosettes; 2 yards of lace bands,  $2\frac{1}{2}$  inches wide;  $1\frac{1}{4}$  yards of black satin, 36 inches wide;  $1\frac{1}{2}$  yards of velvet ribbon. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for waist or skirt; \$1 for entire costume.

No. 2051/18.—**FROCK** with collar and cuffs of macramé lace. The model is designed with sleeves set in and seamed on top. The waist is girdled in black velvet, buckled down back and front with tabs of the serge. The neck is in V outline, finished with a collar of lace, pointed in front and



2149/18



2105/18



buttons of tortoiseshell in flat lozenge shape. The dark brown is effectually relieved by the richly embroidered satin collar and cuffs in a deep ivory color. The model requires, in 4-year size,  $1\frac{1}{2}$  yards of 54-inch material;  $2\frac{1}{4}$  yards of 36-inch;  $\frac{1}{4}$  yard of 36-inch satin for collar and cuffs. Sizes: 2, 4, and 6 years. Price, 50 cents.

No. 2134/18.—**C**HILD'S prettily designed embroidered model in white piqué. The frock is designed after the kimono model, with yoke and sleeves cut in one piece and the opening effected in the long, buttoned lines over each shoulder. Also cut in one piece with the yoke are the full-length side panels with their embroidered outer edges, which are carried on up and continue down the inner side of the sleeves. Viyella flannel develops prettily in this style frock for winter. The model requires, for the 4-year size,  $2\frac{1}{2}$  yards of 36-inch material, or 3 yards of 27-inch material. Sizes: 2, 4, 6 years. Price, 50 cents.

No. 2135/18.—**B**OY'S regulation middie suit, consisting of a blouse of white galatea, with braided navy blue serge collar and cuffs and knickerbockers of serge in a matching shade. The blouse is cut after the navy model and finished in regulation tailored effect. The sleeves have cuffs of bands of the serge trimmed with two rows of narrow white tape braid to match the designing of the sailor collar. The knickerbockers completing the costume are cut after the regulation model. The materials required to make this model, in 6-year size:  $1\frac{3}{4}$  yards of 36-inch material;  $\frac{1}{2}$  yard of 36-inch material for collar and cuffs;  $1\frac{1}{2}$  yards of 36-inch goods for knickerbockers;  $\frac{1}{2}$  yard of 36-inch silk for tie. Sizes: 4, 6, 8 years. Price, 50 cents.

No. 3136/18.—**C**HILD'S rompers of natural pongee worked with smocking. The model is built on simple lines with a tuck over each shoulder and belted at a low waist-line. The waist is designed on kimono lines with the short sleeves cut in one piece with the



2029/18



2150/18



2051/18

body of the waist. A pretty yoke effect is given by the use of smocking forming a square inset at the square neckline. The model requires, in 4-year size, 2 yards of 36-inch material. Sizes: 2, 4, 6 years. Price, 50 cents.

No. 2137/18.—**C**HILD'S one-piece frock of fine French serge in Copenhagen blue with trimmings of allover baby Irish lace and tiny black velvet covered buttons. The model is in kimono effect with the sleeves cut in one with the waist. Tiny black velvet buttons trim the turnback cuffs, the lower part of the yoke, and outline the cloth buckle section holding in place the low-hung belt which starts from each side of the box plait at the back. The model requires, in 6-year size,  $2\frac{1}{2}$  yards of 36-inch material, or  $2\frac{3}{4}$  yards of 48-inch material;  $\frac{3}{4}$  yard of allover lace. Sizes: 4, 6, 8, 10 years. Price, 50 cents.

No. 2138/18.—**G**IRL'S smartly designed frock of golden-brown velvet with trimmings of Ottoman silk and soutache braiding. The model is designed in Russian blouse effect. A full-length panel is displayed, running from neck to hem and braided crosswise in a matching shade of soutache. The coat effect is outlined down either side with a fold of Ottoman silk. Similar bands trim the three-quarter length sleeves and belt the waist. The front section of the belt is buckled in an oval shape of clouded amber. The model requires, in 12-year size,  $3\frac{1}{4}$  yards of 36-inch material, or  $2\frac{3}{4}$  yards of 48-inch material;  $1\frac{1}{4}$  yards of 36-inch silk. Sizes, 10, 12, 14 years. Price, 50 cents.

No. 2139/18.—**G**IRL'S distinctive tailored coat of two-tone velours de laine—gray and royal blue—with trimming of plush in royal blue and gray silk frogs. The model is as simple as it is effective with its draping collar and overlay revers of the velours de laine. The wide pockets have trimming bands at top of the royal blue plush. The opening of the coat is effected in

### Will You Allow Us to Present You With This Pattern?

Vogue's lingerie patterns are cut on the close, slim lines of the present mode. If you have not tried them you may care to avail yourself of this offer.



2010/18

To every order amounting to \$1 for patterns selected from these six pages, Vogue will add, without extra cost, the pattern for this dainty combination of chemise and knickerbockers. It requires  $2\frac{1}{2}$  yards of batiste, two skeins of embroidery cotton, and  $2\frac{1}{2}$  yards of ribbon. Think of such a garment costing less than a dollar to make.



2148/18



2152/18





No. 2157/18.—**CHARMING** model for the separate collar, of cream-colored satin with tiny black velvet buttons and a jabot of deep ecru shadow lace with tiny velvet trimming bows. Materials required:  $\frac{1}{2}$  yard of 24-inch satin; 1 yard of 9-inch lace.



No. 2157/18.—**GRACEFUL** collar of fine handkerchief linen with hemstitched edge and jabot of plaited linen worked in a border effect of Chinese blue dots. Materials required: 1 yard of 27-inch material, or 1 yard of 36-inch material.



No. 2157/18.—**SMARTLY** designed collar of black satin with tiny pearl buttons and frill of Valenciennes lace. The design is very smart with its long side tabs framing the lace frill part way down. Material required:  $\frac{1}{2}$  yard of 24-inch satin; 1 yard of 8-inch lace.



No. 2157/18.—**DAINTY** collar designed after the Robespierre model in white satin with a frill of finely plaited net in scalloped outline. Materials required:  $\frac{1}{2}$  yard of 18-inch material;  $\frac{1}{4}$  yard of 8-inch frilling. Price, 50 cents for all five models.



No. 2157/18.—**DRAPING** collar of embossed white crepe de Chine with trimmings of small covered buttons and loops. This collar is effective contrasted with a blouse of the plain material. Materials required:  $\frac{1}{2}$  yard of 22-inch material;  $\frac{1}{4}$  yard of velvet for bow.

HERE IS A VERY SPECIAL OFFER. VOGUE HAS SELECTED FIVE OF THE MOST ORIGINAL JABOTS AND COLLARS SEEN THIS SEASON. YOU MAY HAVE THEM ALL FOR THE PRICE OF ONE PATTERN, 50 CENTS



2155/18

single-breasted fashion, caught with two groups of silken frogs. The model requires, in 10-year size, 3 yards of 54-inch material, and  $\frac{3}{4}$  yard of 36-inch material for trimming. Sizes: 6, 8, 10, and 12 years. Price, 50 cents.

No. 2140/18.—**GIRL'S** dancing frock of pink crepe de Chine with trimmings of allover lace and embossed crepe de Chine in a matching shade of pink. The model is designed with an overskirt effect draped over an under petticoat of embroidered crepe de Chine, which material is also used for the short sleeve caps. Bands of lace form trimming lines over the shoulders and also a panel inset on the skirt front and back. The deep pointing yoke is of cream-colored chiffon. The model requires, in 12-year size, 2 $\frac{3}{4}$  yards of brocaded material, 45 inches wide; 1 $\frac{1}{2}$  yards of all-over lace, 45 inches wide;  $\frac{3}{4}$  yard of velvet ribbon for belt. Sizes: 10, 12, 14 years. Price, 50 cents.



2153/18

No. 2141/18.—**WELL - CUT** model in navy blue cravenette with neck frill of plaited handkerchief linen caught in front with a soft knotted tie of black silk. A broad band of patent leather girdles the frock low at the sides. The model displays a wide box plait down the center in front and back. The model requires, in 10-year size, 2 $\frac{1}{2}$  yards of 48-inch material, or 3 $\frac{1}{2}$  yards of 36-inch material;  $\frac{1}{2}$  yard of frilling for neck. Sizes: 8, 10, 12 years. Price, 50 cents.

No. 2142/18.—**GIRL'S** all-cover coat in double-faced mackinaw cloth of navy blue with a backing of plaid in blue, green and red. The model is in loose, double-breasted effect with the one-piece back gathered in at the middle and caught with a buttoned tab belt section. The wide draping collar showing the plaid backing is in shawl effect, with square corners in front. The double-breasted closing is effected with four large buttons of black rubber. The model, in 8-year size,

requires 2 yards of 54-inch material; 2 $\frac{3}{4}$  yards of 42-inch material;  $\frac{1}{2}$  yard of plaid material, 54 inches wide. Sizes: 6, 8, and 10 years. Price, 50 cents.

No. 2143/18.—**GIRL'S** frock of blue serge with trimmings of velvet in a matching shade and small crystal ball buttons. The frock is designed on smart tailored lines. A vest effect is given by the inner revers outlining the pointed yoke of fine white net over China silk. The outer, bordering revers are of the velvet and point down over the deep velvet girdle laid in two wide folds. The square collar is outlined with a deep fold of the velvet. In front the collar drapes into an inner vest effect and bordering revers. The model requires, for 10-year size, 2 $\frac{3}{4}$  yards of 36-inch material, or 2 yards of 48-inch material; 1 $\frac{1}{2}$  yards of velvet, 36 inches wide;  $\frac{1}{4}$  yard net for vest. Sizes: 8, 10, 12 years. Price, 50 cents for waist or skirt.



2156/18

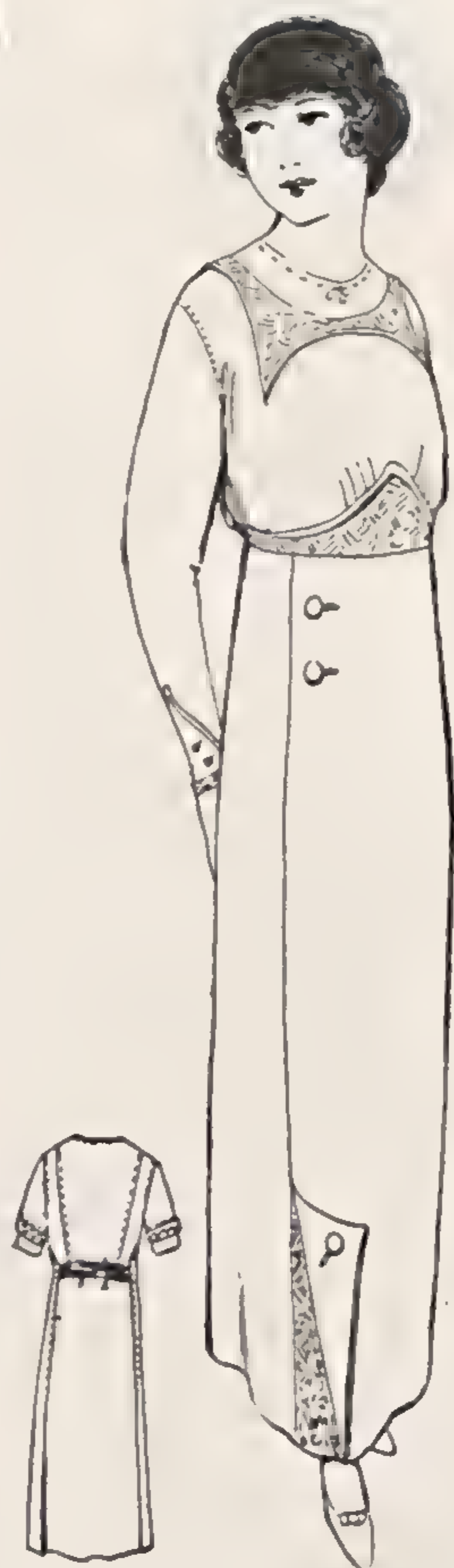
No. 2144/18.—**GIRL'S** dainty afternoon frock of royal blue crepe de Chine with trimmings of black satin, black jet buttons and frills of cream-colored shadow lace. The distinction of the frock lies in its charming simplicity. The model is cut in full-length breadths with a wide box plait effect front and back. A quaint note is displayed in the exceedingly wide crush belt of black satin which comes well up under the arms and is held down by a triangular section of the crepe de Chine. The model requires, in 10-year size, 3 $\frac{1}{2}$  yards of 36-inch material, or 2 $\frac{1}{4}$  yards of 44-inch material;  $\frac{1}{2}$  yard of satin for belt, 42 inches wide; 2 $\frac{1}{2}$  yards of embroidered edging, 3 $\frac{1}{2}$  inches wide. Sizes: 6, 8, 10 years. Price, 50 cents.

No. 2145/18.—**MISSSES'** frock of seal brown velvet with trimmings of seal brown satin, embroidered in bronze threads, and buttons of clouded amber. The model is designed with the new square bertha effect and long, closely fitting sleeves. The skirt is a slim, well-cut model with pointing inset of the embroidered satin set in at one side with the velveteen buttoning back and



2132/18

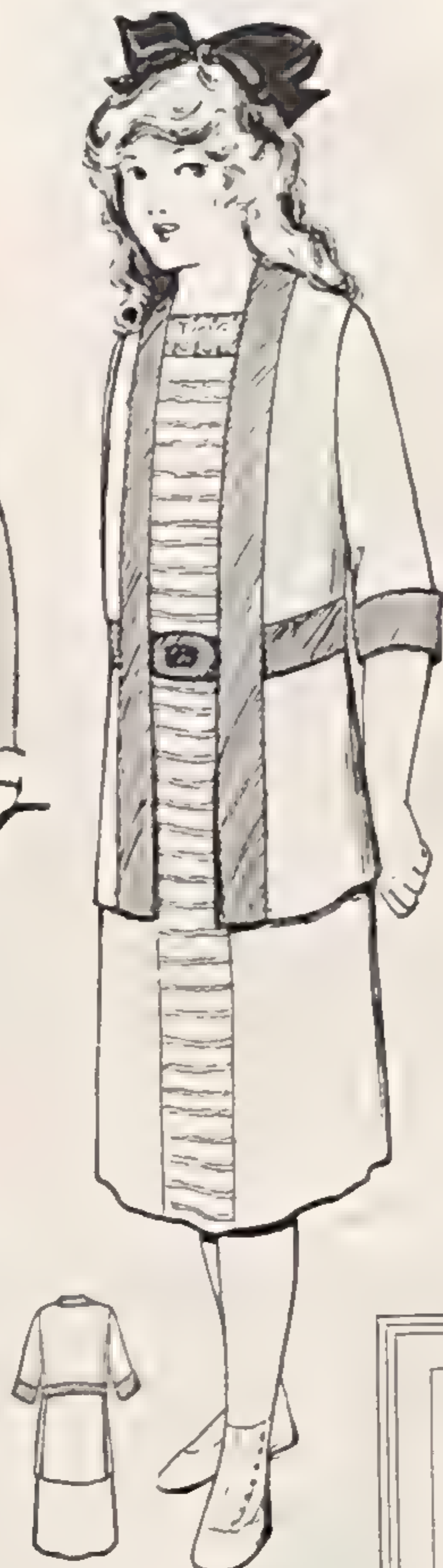




2145/18



2146/18



2138/18



2133/18



2134/18

caught with a large lozenge-shaped button of clouded amber. Two similar buttons trim the skirt above at the same seam. In back a full-length, stitched panel is featured. The model requires, in 16-year size,  $4\frac{1}{2}$  yards of 36-inch material; 3 skeins of bronze embroidery silk; 1 piece of bronze cord. Sizes: 12, 14, 16 years. Price, 50 cents.

No. 2146/18.—**MISSES'** attractive frock of fine French serge in hunter's green, with trimmings of black satin, embroidered in dull gold threads, and neck and sleeve frills of very deep écreu net. The model suggests the Russian blouse costume with its side trimming band of black satin worked in threads of tarnished gilt. The opening is effected in front along this trimming which starts from under a stitched tab at the neck fastened with a button wrought in tarnished gilt. Similar buttons hold down the side box plaits of the skirt which run up over the wide crush satin girdle of the bodice and end in pointing stitched tabs. The model requires, in 10-year size,  $4\frac{1}{2}$  yards of 36-inch material, or  $3\frac{3}{4}$  yards of 44-inch material; 1 yard of trimming, 18 inches wide;  $\frac{1}{4}$  yard of 42-inch satin for belt;  $1\frac{1}{2}$  yards of 36-inch material for lining; 1 yard of plaited net for neck and sleeve frills. Sizes: 12, 14, 16 years. Price, 50 cents.

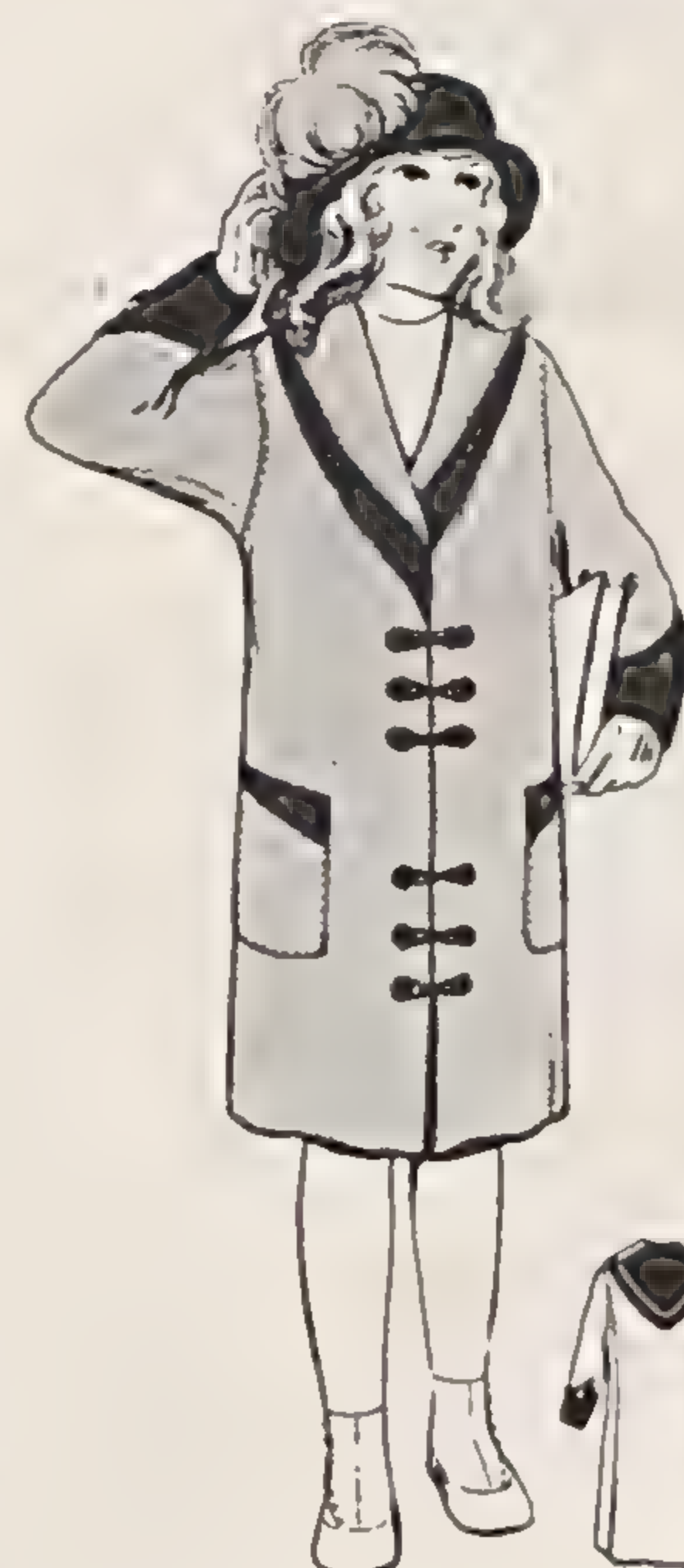
No. 2147/18.—**SMARTLY** designed costume in two-toned silk éponge, brown and black with trimmings of brown satin embroidered in black and gold soutache braid. The model is a variation of the Russian blouse costume with its cutaway skirt tunic outlined with a continuation of the trimming band of the surplice closing of the waist. The wide, shallow collar with pointing sides reaching to the shoulder, is designed in the same soutache embroidered satin as the bands on waist and the full-length sleeves. A crush belt of black satin girdles the waist, and three frog ornaments of black and gold braiding ornament the band-trimmed side of the cutaway overskirt. The model requires, in medium size,  $6\frac{1}{2}$  yards of 36-inch material, or  $5\frac{1}{2}$  yards of 48-inch material;  $\frac{1}{4}$  yard of 40-inch net. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for waist or skirt; \$1 for entire costume.

No. 2148/18.—**FROCK** of rust brown Ottoman silk with trimmings of velvet in a matching shade, and bronze cutwork buttons. The design is effective in its tailored simplicity.

The waist has a square-cut yoke filled in with a chemisette of soft, ochre-tinted shadow lace, with narrow side revers of velvet. The skirt has a broad front breadth with a stitched seam over each hip; at bottom a slash is displayed. In back there is a postillion outlined down either side with buttons. The model requires, in medium size, 5 yards of 40-inch material, or  $4\frac{1}{2}$  yards of 36-inch material;  $\frac{1}{2}$  yard of velvet 18 inches wide;  $\frac{1}{4}$  yard of all over lace 18 inches wide; 33 buttons. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for waist or skirt, \$1. for entire costume.

No. 2149/18.—**ATTRACTIVE** pannier model in navy blue charmeuse with velvet loops and covered buttons and shadow lace in deep écreu. Simplicity of line makes the effectiveness of this model. The bodice, closing to one side in front in a diagonal line, has a kimono shoulder with elbow-length sleeves. The V-shaped vest is of the shadow lace with a line of tiny, velvet-covered buttons. The sleeves are finished with soft folds on the outer side. The skirt is draped in pannier effect. The over-drapery buttons down across the front and puffs over softly at sides and back. The bottom section of the skirt preserves the narrow silhouette. The model requires, in medium size, 5 yards of 40-inch material, or  $5\frac{1}{2}$  yards of 36-inch material;  $\frac{1}{2}$  yard of shadow lace, 36 inches wide;  $1\frac{1}{2}$  yards of frilling for neck;  $\frac{1}{4}$  yard of velvet, 19 inches wide, for buttons and loops. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for waist or skirt; \$1 for entire costume.

No. 2150/18.—**FRENCH** tailleur in noir blue silk Bedford cord with trimmings of braid. The model displays the new bell-shaped sleeves and the quaint fashion of using scantily full ruffles on the skirt. The jacket is cut with a broad panel back running into the shoulder-line and cut at a raised waist-line to give a postillion effect. The three-quarter bell sleeves have wide turn-back cuffs ornamented with cut steel buttons. Small corded silk trimmings form a border on the lower part of the draping collar. The skirt has two ruffles of the corded silk set one above the other on the bottom of the skirt. Three narrow



2139/18



2140/18

### BEFORE YOU SPEND A DOLLAR FOR YOUR CHILDREN'S NEW CLOTHES—

Study carefully the illustrations on this and the following page.

Remember that every illustration represents the exact working plans for a child's garment. Into every pattern Vogue has put all the style that distinguishes any Vogue model. Yet the patterns are more simple to use than any pattern on the market.

If you have never dressed one of your children with the help of Vogue patterns, begin now. You will be delighted to discover that they will be at once better dressed and less expensively dressed.

The special offer on page 56 applies also to these patterns.





2135/18



2136/18



2141/18



2137/18



2142/18

## YOU, TOO, CAN MAKE YOUR DRESS ALLOWANCE GO MUCH FARTHER

"Almost incalculable economies I have effected by the use of Vogue patterns," writes Mrs. A. M. M. of Savannah.

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To help you make this discovery Vogue makes the special offer on page 56.

satin sash strips with tasseled ends form a chic trimming in back. A corded ornament holds the front closing. The model requires, in medium size,  $6\frac{1}{2}$  yards of 36-inch material, or  $5\frac{1}{2}$  yards of 50-inch material; 1 yard of 36-inch satin for sash ends. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for coat or skirt; \$1 for entire costume.

No. 2151/18.—**GRACEFUL** costume in stone gray crêpe de Chine with vest of ivory satin and trimmings of cream-colored shadow lace. The model is distinctive for its excellent lines. The deep

shoulder-line is featured with stitched outline and long, close-fitting sleeve with draping ruffles. The skirt displays the latest mode in drapery, the front breadth being caught up low at one side in fine plaits forming folds across the front. The model requires, in medium size,  $4\frac{1}{2}$  yards of 42-inch material;  $\frac{3}{4}$  yard of 24-inch satin for chemisette;  $2\frac{1}{4}$  yards of finely plaited lace for waist and sleeves. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents each; \$1 for entire costume.

No. 2152/18.—**DISTINCTIVE** gown in seal brown charmeuse with trimmings of glacé velvet of a deeper tone and draping chiffon collar in ivory cream. The waist has a wide, bertha-like draping of chiffon which is laid in fine tucks over the shoulders and caught down the center back and front by a narrow fold of velvet, studded with uncut amber ball buttons. The skirt has a full-length center plait in front, which is slightly graduated and trimmed below the knees with uncut amber buttons. The model requires, in medium size,  $5\frac{1}{2}$  yards of charmeuse, 44 inches wide;  $\frac{3}{4}$  yard of velvet, 18 inches wide;  $\frac{3}{4}$  yard of chiffon, 44 inches wide. Sizes: 34, 36, 38 and 40 bust. Price, 50 cents for waist or skirt.

No. 2153/18.—**COSTUME** of mouse-gray velvet striped in white with a crush belt of black satin buckled with an ornament of clouded amber. The model is cut with a Dutch neck which is filled in with a yoke of deep écaru net. The blouse is designed with a panel effect front and back showing the material with lines running crosswise in contrasting effect. The same designing is displayed on the skirt. Blouse is in

kimono effect with three-quarter sleeves finished with long tab cuffs. The side breadths of the skirt are slightly gathered, and the panel section front and back narrows toward the waist-line. The model requires  $5\frac{1}{4}$  yards of 44-inch material, or 9 yards of 24-inch material;  $\frac{1}{2}$  yard of 19-inch net for yoke,  $\frac{3}{4}$  yard of satin 24 inches wide for belt. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for waist or skirt; \$1 for entire costume.

No. 2154/18.—**SMART-LOOKING** peplum blouse developed in Nattier blue and white striped chiffon taffeta with trimmings of shadow lace, Nattier blue velvet and net frilling. The design shows a clever adaptation of the shirt bosom lines featured in the latest models. Allover lace with a strip of the striped silk forms the vest. The lower part of the panel front of the bodice, with the lines of the silk running crosswise in contrast to the rest of the blouse, points up over the deep inset lace bosom. The model requires, in medium size,  $2\frac{3}{4}$  yards of material, 36 inches wide, or 3 yards of material 44 inches wide;  $\frac{1}{2}$  yard of allover lace, 19 inches wide;  $\frac{3}{8}$  yard of plaiting for neck frill, 3 inches deep;  $1\frac{1}{4}$  yards of velvet ribbon for bow and girdle. Sizes: 34, 36, 38 and 40 bust. Price, 50 cents.

No. 2155/18.—**NEW** blouse model with high standing collar, developed in cream-colored brocaded charmeuse trimmed with tiny, covered buttons and sleeve plaitings. The design has the elongated shoulder and a deep, draping collar finished across the ends with lines of tiny buttons covered with the material. The model requires, in medium size,  $2\frac{1}{4}$  yards of 44-inch material, or 3 yards of 36-inch material; (chemisette,  $\frac{1}{2}$  yard of 36-inch material); 1 yard of plaiting for the sleeves. Sizes: 34, 36, 38 and 40 bust. Price, 50 cents.

No. 2156/18.—**SEVERELY** tailored blouse in military effect developed in gendarme blue charmeuse with trimmings of glass buttons and fine plaitings of shadow lace. The model is designed with the elongated armhole in stitched outline, and finished with a draping wrist ruffle of the fine shadow lace. The neck, cut round at back, forms a shallow Dutch effect in front, with plaitings of the lace at the back and sides. A double row of buttons in military effect trims the front. The model requires, in medium size,  $1\frac{3}{4}$  yards of 44-inch material;  $\frac{1}{2}$  yard of lace plaiting. Sizes: 34, 36, 38 and 40 bust. Price, 50 cents.



2143/18



2144/18



## Eight Conservative Models for Day and Evening Wear



2048/18



2101/18



1979/18



1670/18



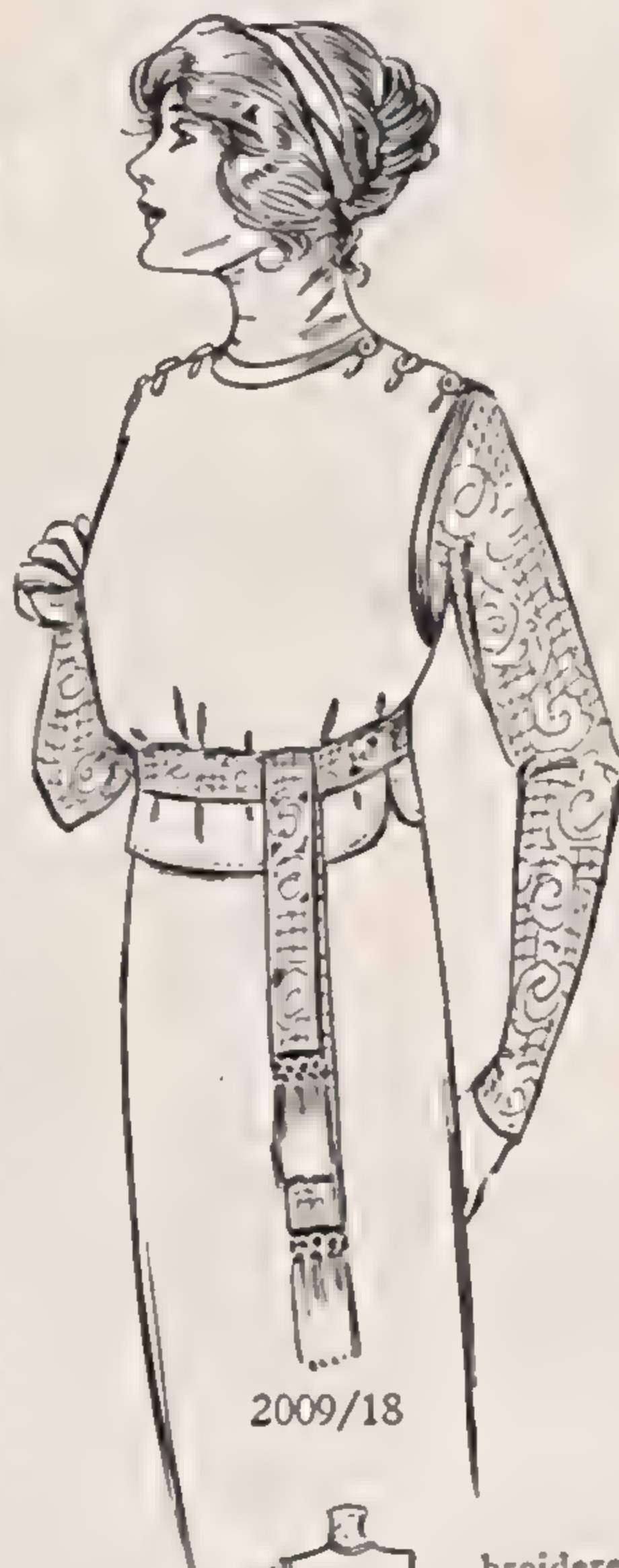
1814/18



2028/18



2033/18



2009/18

**I**N selecting her new frocks for the coming season, the woman of moderate means who would be well gowned for every occasion must choose models of conservative lines that will be good style the season through. While it may be difficult to decide which of two luncheon frocks is the more charming and one feels tempted to the extravagance of ordering both, the wise woman will hesitate and consider the wrap needed to cover them before she doubles her new afternoon frocks.

A comprehensive wardrobe, including suits, gowns, and wraps for the different occasions arising during one day's activities, is illustrated on this page. To start the day, there is the negligée. An attractive model, easily and quickly donned, and which will also serve as a house gown, is shown in No. 1814/18. A simple street frock, such as is illustrated in No. 1979/18, is the next requirement. The model displays the drop shoulder, the long, closely fitted sleeve, and the skirt gracefully draped in back, which are characteristics of the newest fashions. A tailored suit designed on simple, well-cut lines is shown in No. 2028/18. The style of the cut lends itself to the fur trimming bands so smart this season. A charming costume blouse is shown in No. 2009/18. If the suit be of hunter's green serge, the blouse would be charming in a matching shade of velvet with allover lace sleeves, and sash of embroidered banding.

A luncheon or afternoon frock is next in order. Illustrated in No. 2033/18 is a graceful model following the latest canon of the modes, which says that everything shall display draping lines. A smart afternoon wrap is shown in No. 2048/18. The oriental note, which is still apparent, may be introduced in the draped hood by using some lovely oriental silk or rich brocade. An exquisite evening gown, designed for the use of contrasting fabrics, is illustrated in No. 2101/18. It is charming when made of soft, clinging silk with chiffon bodice draperies, contrasted with rich brocade half draperies on waist and skirt. The penchant for the sleeveless evening wrap, or at least that without a defined armhole, is noticeable in the latest Paris models. A wrap designed on this order

is illustrated in No. 1670/18. It would be stunning developed in the new embossed silks or velvet brocaded satins with trimmings of fur bands or rich, heavy lace.

**No. 1670/18.—D**RAPED evening wrap of velvet brocaded satin, with collar and cuffs of real lace or fur, and a lining of harmonizing satin. It is cut with a seam over the shoulder and under the arm. The materials required to make this model, in medium size, are 4 yards of brocaded satin, 40 inches wide, and 1½ yards of lace, 4 inches deep. The lining requires 8½ yards of satin, 24 inches wide. Sizes: 34, 36, 38, 40 bust. Price, \$1.

**No. 1814/18.—N**EGLIGÉE of blue crêpe, embroidered in self color around neck and on cuffs. The model closes at the side front, caught at top with loop and buttons, and is in one-piece lengths, confined at raised waist-line by a stitched belt of the material run under loops. The model requires 7 yards of material, 36 inches wide. Sizes: 34, 36, 38, 40 bust. Price, \$1.

**No. 1979/18.—G**RACEFUL crêpe météore costume with skirt draped up in back, after one of the smartest effects in recent French importations. The bodice has a pointed yoke cut with an elongated shoulder line. A plaited lace ruffle finishes the

neck, and the waist is girdled in black velvet. The model requires 5 yards of material, 40 inches wide; ¾ yard of velvet, 24 inches wide for girdle; ½ yard of plaited lace. Sizes: 34, 36, 38, 40 bust. Price, 50 cents for waist or skirt.

**No. 2009/18.—A** NEW feature in waists showing the overblouse made of satin or velvet finished with bias folds around neck and armholes, fastened at the shoulder and underarm and drawn into belt at the high waist-line, where it is finished with a heavily em-

broidered sash, fringed at the ends. The model, in medium size, requires 1½ yards of satin, 36 inches wide, or 1¼ yards of velvet, 44 inches wide, and 1½ yards of net or soft white satin, 36 inches wide. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

**No. 2028/18.—S**UIT developed in serge or the new velours de laine with the neck-line of the coat and the edge of the skirt trimmed with satin or fur. Buttons and braiding adorn the coat and the side inset of the skirt. The coat is built with the upper part slightly eased into a raised waist-line and joined to a hip-long peplum curving away at the bottom of the front closing. The skirt, made with a raised

waist-line, shows a slight increase in fullness at the bottom, and is slashed high on one side over an inset piece of serge handsomely braided in black soutache. The model requires, in medium size, 4¼ yards of serge, 50 inches wide; ½ yard of satin, 36 inches wide; one piece of soutache braid, 4 large and 6 smaller buttons for the coat, 9 buttons for skirt. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for coat or skirt.

**No. 2033/18.—D**AINTY gown of taupe charmeuse trimmed with lace dyed to match and a beaded cordelière in dull silver. The waist has a foundation and is draped with the charmeuse. Wide bands of the lace encircle the lower part and form a simulated bolero around the armholes. The bodice displays a novel note in the revers at the side back which is banded with the lace. The drapery falls over an underskirt of lace-banded charmeuse. The model requires, in medium size, 5½ yards of charmeuse, 44 inches wide; 4 yards of wide lace for banding skirt; 1½ yards of all-over lace, 19 inches wide, for panel and undersleeves; 3½ yards of lace flouncing for waist, 2 yards of lace edging for neck and sleeves and a cordelière. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for waist or skirt.

**No. 2048/18.—D**RAPED coat model in sapphire-blue charmeuse with a hood of old-gold brocade. The model is cut with a raised waist-line, with a short tab end overlapping the back panel, and is trimmed with three buttons. It requires 4½ yards of 44-inch material; 1 yard of brocade, 20 inches wide; 6 small buttons and 2 large ones; ¼ of a yard of black velvet. Sizes: 34, 36, 38, 40 bust. Price, \$1.

**No. 2101/18.—D**RAPED evening gown of crêpe météore combined with brocaded satin. The lower part of the bodice is draped with wide crossing bands of Venise lace. The model requires, in medium size, 4 yards of crêpe météore, 44 inches wide; 2½ yards of brocaded satin, 24 inches wide; 1 yard of chiffon, 44 inches wide; 1 yard of gold for cord ornament. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, \$1.





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*Café au lait cloth and chiffon combined. The plaited skirt, half chiffon, half cloth, is typical of Martial et Armand's frocks. Plastron and buttons are embroidered in blue, white, and green. The sleeves are of chiffon with cuffs of the cloth. The upstanding, wired collar of lace is one of the features of this house. There is a wide panel in back which falls straight to the edge of the skirt so as to conceal the plaits*

*Purple ratine coat with long tails in back reaching the edge of skirt, which is of striped purple chiffon and velvet, edged with a band of fox. Fox trims the opening of the coat and edges the long sleeves. The Persian oval shapes are purple and gold embroidered. They adorn the front of the coat, the sleeves, and the waist-line in back. These long tails are also a feature of Martial et Armand's coats*

*Evening gown of cream-colored lace with a pannier drapery of blue satin embroidered in silver and rhinestones. The lace bodice is the merest transparency, after the newest mode. The blue satin drapery extends in little points that effect a girdle, and the waist is draped under a jeweled ornament. Below the knee at front and where the pannier ends at back are ornaments with dripping tassels of rhinestones*

THESE THREE MODELS ARE TYPICAL OF THE MARTIAL ET ARMAND  
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<p><b>No. 215</b> Men's “ONYX” Pure Thread Silk with Lisle Heel and Toe, in Black and the following colors: Tan, White, Gray, Navy, Purple, Helio, Suede, Green, Burgundy and Cadet. Best pure silk sock made at the price. <b>50c. per pair</b></p> <p><b>No. 515</b> Men's “ONYX” Pure Thread Silk; medium weight; Lisle Sole; Black and all colors. <b>\$1.00</b></p>	<p><b>No. 251</b> W o m e n ' s “ONYX” Pure Thread Silk with Lisle Sole and Lisle Garter Top—Black and all colors—A Wonderful value, the utmost obtainable at <b>\$1.00</b></p>	<p><b>No. 498</b> An “ONYX” Pure Thread Silk in Black and all colors. Twenty-nine inches long. Extra Wide and Elastic at Top while the “Garter Top” and SOLE of SILK LISLE give extra strength at the points of wear, preventing Garters from cutting, and toes from going through. <b>\$1.50</b></p>
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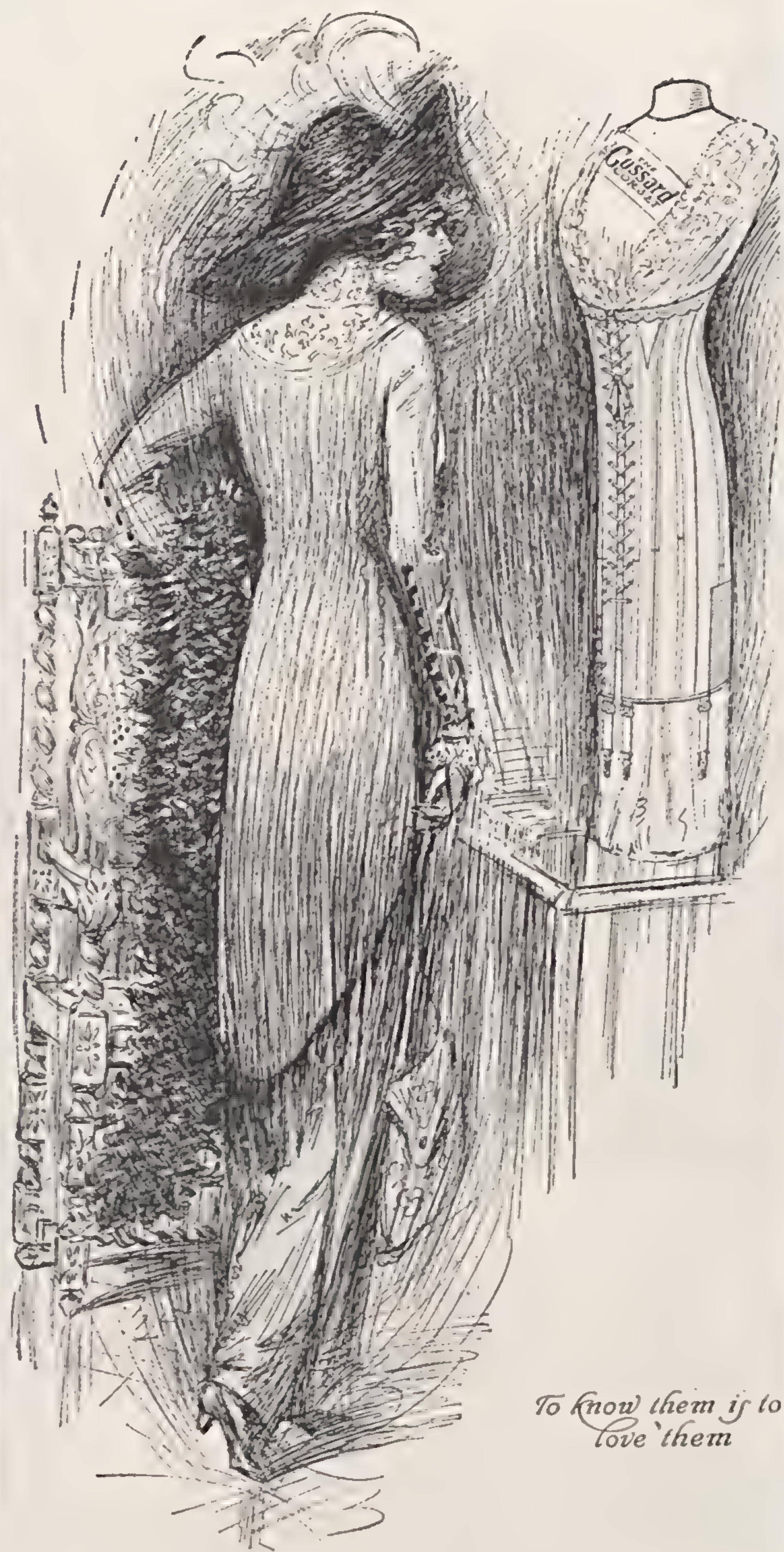
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To know them is to love them

The women who know Gossard Corsets best are those who love them most.

Do You Know Them?

THE H. W. GOSSARD COMPANY, CHICAGO

## OYEZ, OYEZ, THE COUTURIERS SPEAK!

(Continued from page 30)

inches of the hem, where it flares out sharply at the seams, giving an effect of considerable amplitude. Sometimes the same effect is obtained by the use of a shaped flounce.

The new sleeve shows the long, kimono shoulder line, to which is attached a full-length, shaped sleeve of brilliantly contrasting material.

Béchoff-David makes a distinctly de Medici collar, not very high, and eminently wearable. It is shown on evening frocks and on one day-dress.

A blue serge model from this house has a finely plaited skirt and a short, one-sided tunic. The bodice shows the new sleeve in a brilliantly flowered trimming, and a touch of cerise satin in the collar and tie.

This house introduces a new fur called leopardine. It is nothing more nor less than our humble friend the rat, dyed with amazing perfection in leopard stripes. A short jacket of this has a half belt of the fur, and at the neck an upstanding stock and bow which flares at one side of the high raccoon collar.

A black velvet dress of simple line, shown on page 30, has a border of deeply scalloped white lace down the front closing; the scallops are held by black velvet buttons. There are two of the big lace scallops on either sleeve, and a deep white net collar on the bodice.

### INSTEAD OF A SCARF

Martial et Armand features a rather full, half-length wrap called a "mante," in colors to match afternoon toilettes, and in white tulle to wear over evening dresses, and replace the tulle scarf. As usual the sleeves of this house are especially worthy of attention. They make effective use of a velvet striped gauze which drapes charmingly, and of gaily colored brocaded ribbons.

A chic afternoon dress of light brown velveteen has a long tunic and blouse over a finely plaited skirt of blue chiffon bordered with a twelve-inch band of blue serge.

Francis has an exceedingly clever suit in rose ratine, which is illustrated here on page 30. The coat is straight, with a straight skirt piece set on below the hips. This has two pocket flaps, heavily embroidered and set at either side. Buttons and embroidery motifs effect the closing. The skirt is buttoned in the front in the same manner as the coat to within twelve inches of the hem, where it flares open to disclose a facing of a new fabric printed in quaint and

brilliant floral designs. This same material faces the deep shawl collar of the coat.

Weeks shows a young girl's wrap of reversible plush in deep cream and crimson. The sleeve sets in with a raglan point, and is shirred into a turned-back cuff. The wide back panel of the coat drapes slightly at the left, and is caught with buttons. There are long revers in front showing the crimson, and a huge hood that may be thrown over the head at will. A black tulle bow finishes the neck.

### A NEW FUR

Weeks is using the new fur, "chinchillazé," in a long coat which shows much intricate and wonderful mitring. The fur is really a squirrel cleverly dyed by a new process to imitate chinchilla. Though of humble origin, this fur, when wrought into garments, is by no means cheap. The Weeks garment contains eight hundred skins, and takes three weeks to make. So one can scarce expect to purchase it for a song.

The firm of Riverdot, in its new salons on the Avenue des Champs Elysées, is showing a biege velours de laine frappé, with the skirt looped and buttoned at one side, and a Robespierre coat with the high collar of skunk. A canary cloth dress with sidewise drapery is touched with trimmings of purple. A curious, looped-up skirt is noted on a brown velveteen suit. Rings and bow ties of brown taffeta form the trimming motif, and there is a high skunk collar and ivory ball buttons on the bodice.

### LANVIN, THE UNIQUE

Lanvin, creator of the unique always, has two charming young girls' frocks of white with coral embroidery. One, shown on page 30, is in chiffon with the coral band that borders the skirt broken at intervals by round motifs of the beads. The bodice is ornamented with crossed bands of the beading, and the ends are finished with heart-shaped motifs, duplicates of which outline the square-yoke.

The second dress is of white satin. The tunic is bordered with three rows of coral beaded dots and finished with coral fringe. The vest, embroidered in shades of coral, is laced in front, and the sleeves are strapped on top with coral beaded bands.

Prémet is emphasizing narrow underskirts with short draperies and tailored suits with flat, apron-like panels front and back.

C. H. L.







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## WHAT THEY READ

**SWORDS RELUCTANT**, by MAX PEMBERTON, is an attempt to make a best seller by the somewhat cheap device of introducing contemporary celebrities as well as current issues and crazes. Against the background of England's Teutonophobia, Mr. Pemberton has constructed his little drama of revenge and love. His chief male character, an American multi-millionaire manufacturer of firearms, is introduced to us just as he starts on his double mission of revenge upon the man who caused his father, a French communard of 1871, to be shot, and of reward for the man who fetched the communard's widow to America. Incidentally he is thrown into the society of some rather feeble advocates of universal peace in the very winter when there are fears that the North Sea will freeze over and render the English fleet a futile defense against the German invader. The manufacturer of firearms happens also to control all the grain-bearing vessels for the arrival of which Great Britain is hungering. We are carried with the arms manufacturer to France, to the scene of a war between Turkey and one of her Christian dependencies, where it happens that the savior of the communard's widow is living in a cave with his extremely unconventional daughter. A rich, wise, and benevolent Hebrew who thinks commerce the key to universal peace, a very gay and handsome amateur cricketer, and next in importance to the American multi-millionaire, the lovely daughter of a futile peace advocate, complete the *dramatis personae*. A good many of Mr. Pemberton's scenes are well done, and his multi-millionaire is an interesting personality, but his story is ill constructed and unconvincing, while its improbabilities are startling. (New York: G. W. Dillingham Company, \$1.25 net.)

**THE BROTHERS KARAMAZOV**, by Fyodor Dostoevsky, is now for first time presented to English readers in a complete translation. The translator is Constance Garnett, and she has gone to the original Russian, and not obtained her text via the French. A brief biographical sketch of the author constitutes the translator's preface. This vast story is now more than thirty years old. Like other of Dostoevsky's tales, it deals with the Russian poor and, like his other fiction, it is also radically democratic and deeply religious. The novel is in four parts, and the four aggregate 838 closely printed pages. This book is the first volume of a complete set of Dostoevsky's works in English as projected by the publishers. (New York: The Macmillan Company, \$1.50 net.)

**THE SHERIFF OF BADGER**, by GEORGE PATULLO, is a novel, woven, somewhat as was Wister's "Virginian," out of matter part of which was originally published as separate stories or character sketches. Of course, the structure of the tale suffers somewhat from this method, and the result is an episodic novel rather than one dramatically developed and proportioned. The separate episodes are done, however, with unvarying vigor and most agreeable humor, and the Sheriff gives them a sort of variety. Mr. Patullo is dis-

tinguished among the writers upon south-western subjects and the cow country for his excellent narrative style, his well restrained but penetrating Scotch humor, and for his ability to give his people the unmistakable characteristics of humanity. His cowboys and the girls they admire are not caricatures, and although there is bloodshed, some profanity, and a good deal of slang and dialect, it is not upon these adventitious qualities that the author depends for his effects. "The Sheriff of Badger" stands out conspicuous for excellence among recent cowboy tales. There is an excellent frontispiece, but the other illustrations hardly aid the author's brilliant text. (New York: D. Appleton, \$1.25 net.)

**THE RAID OF THE GUERRILLA AND OTHER STORIES**, by CHARLES EGBERT CRADDOCK (MISS MURFREE), has much of the charm and distinction characteristic of the author's earlier work, but sometimes lacking in her later, especially when she has attempted not the short story, but the complete novel. Here are ten stories, varying in length from less than thirty to nearly fifty pages. Miss Murfree is again on her own ground, and she shows that she feels the soil of the Tennessee mountains firm and familiar beneath her feet. Her people are the rude and simple mountaineers, some of them violators of the law, some idle, vicious, or weak, but all living realities, and many, especially the women, marked with the finer human traits. The author did well to make the "Raid of the Guerilla" the initial story, for it deserves this place of honor. It is, indeed, an admirable and moving tale, rich in human quality. So, too, are the others, though perhaps none has quite the high dramatic value of the first. "Wolf's Head" is an excellent story, marked by the unexpected. In "The Crucial Moment" Miss Murfree leaves the soil of her home region to tell a story of the bottom lands in Louisiana, an impressive tale with sound psychology. Indeed, one can hardly go astray in these stories, which show the author at her best of the present time. If she has lost something of her early spontaneity, she has gained poise, richness of knowledge, garnered treasure of observation, and a finer and more assured style. (Philadelphia: J. B. Lippincott Company, \$1.25 net.)

**AN AMERICAN WOOING** by FLORANCE DRUMMOND, is written primarily for the city of Boston and its suburbs. It is in effect a Scotch woman's impressions of Boston and Bar Harbor plus a thin little romance of love. One is made to feel that the Scotch lady's New England friends were a trifle too intellectual for their speech and manners, and one realizes the superior social severity of the Scotch from the impression of almost effusive cordiality which the author felt in the somewhat repressive native attitude of her New Englanders. Her pictures of Boston lack sharpness of outline, but they have an interest in the Scotch point of view revealed. At Concord the Scotch lady absolutely missed the significance of the Minute (Continued on page 68)

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*Madame Louise*

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New Orleans, La.—Maison Blanche Company.  
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St. Louis, Mo.—J. G. Brandt Shoe Company.  
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## WHAT THEY READ

(Continued from page 66)

Man statue as well as the distinguished beauty of Emerson's greatest poetic line. The love story is really of no moment, but the impressions as a whole have undeniable interest, and the author's unique point of view gives the little book a genuine distinction. (Boston: Houghton Mifflin Company, \$1.25 net.)

**THE BLUE WALL**, by RICHARD WASHBURN CHILD, is a novel frankly classed by its conservative publishers as a "thriller." As a matter of fact, Mr. Child's clever and detaining story hardly deserves this description. Sensational it is, and bafflingly mysterious, but it is not hair-raising, nor, though it includes one murder, has it any single incident of the violent kind made familiar by the drum-and-trumpet novel of the day. As to the psychology of the tale, it is not so conspicuous a source of interest as the introductory chapter might lead the reader to expect.

The story, which opens as the narrative of a physician, turns out to be really half a dozen different stories told by almost as many persons, the whole group constituting the continuous tale. Mr. Child, as usual, tells his story with a dignified reserve, and without the usual cheap tricks of the sensational writer. This constitutes its chief merit of style, and its chief merit of structure lies in the success with which the solution of the mystery is withheld until near the last page. All will follow the elusive mystery with interest to the end, but many will think the pursuit worth more than the capture. As a whole, the book lacks the distinction and charm usually inhering in the author's effective short stories. Mr. Child's illustrations have great charm of atmosphere, drawing, and composition, and in particular the young girl of the book, as he conceives her, is a delightful creature. (Boston: Houghton Mifflin Company, \$1.25 net.)



of the pictures are the product of Maupassant's camera. The frontispiece portrait will strike most persons as showing a face with marks at once of power and vice, and François intimates that confessions made to him by Maupassant directly traced the author's madness to evil indulgence, while the many suppers, dinners, and late entertainments so discreetly recorded are eloquently significant in spite of the chronicler's loyal reserve. (New York: John Lane Company, \$3.50 net.)

**MY LIFE IN PRISON**, by DONALD LOWRIE, reads, not like the record of personal experience, but like a careful study at first hand of conditions described. The story deals with prison life at San Quentin, the California Penitentiary, and the thing that the author seeks to enforce is the essential injustice of our penal system. His examples, undoubtedly taken from actual life, abundantly prove this contention. He shows how far San Quentin is from being a "corrective" institution, how near it is to a school of

criminality. In the 422 closely printed pages that make up the volume is enough to set any lover of his kind and country to thinking upon the awful problem presented by the penal system. Society in its cowardly and revengeful dealing with offenders against the law, commits hideous wrongs such as tend to perpetuate the criminal class, to make reform almost impossible to the convict. Dozens of concrete instances go to show the cruel and stupid folly of such a system as prevails at San Quentin. (New York: Mitchell Kennerley, \$1.25 net.)

**THE VILLAGE HOMES OF ENGLAND**, edited by CHARLES HOLME, is a folio reproduction of text by SIDNEY R. JONES, with illustrations mainly by him, and additional drawings in color by WILFRID BALL and JOHN FULLWOOD, all taken from the International Studio. Mr. Jones's text is not mere rhapsody, but a clear and intelligent discussion of architectural types as exemplified in the humbler homes of rural Englishmen. The illustrations make an American heartsick because of our own poverty in the picturesque as embodied in human habitations, and eager to see with the eye of the flesh those delightful village homes of England. Text and illustrations are grouped in seven parts, most of them concerned with village architecture in various districts. Other parts deal with details of metal work and woodwork and gardens, though in the last named it is not so much the actual plants and trees that are shown as the garden accessories. The drawings in black and white have great charm and interest, while the colored plates are rich and romantic in quality. Mr. Jones's own water-color drawings as reproduced here are skillfully conventionalized. The colored prints and many of the black and white drawings are full-page in size. As a whole, the book is a most creditable and valuable production. (New York: John Lane; paper, \$2.50; cloth, \$3.50.)

**ARCHITECTURAL STYLES FOR COUNTRY HOUSES**, edited by HENRY H. TAYLOR, undertakes to present a symposium of expert opinion upon ten different styles of domestic architecture. The editor apparently hoped his experts would put their opinions into aggressive form, and each

(Continued on page 70)

## TAKING LITERATURE SERIOUSLY

**RECOLLECTIONS OF GUY DE MAUPASSANT**, by his valet François, is much what might have been expected from a clever and affectionate servant. It is a chronicle mostly of trifles, with some unmistakably scandalous incidents related with a reserve that does credit to the heart and the taste of the narrator. François served Maupassant from November, 1883, to his death in a madhouse nine-and-a-half years later. The romancer was a kind "master," as François calls him, with a curious taste for practical jokes upon his acquaintances, and a fondness for rather extravagant entertainments. There are some signs throughout the earlier part of the record that even then the final madness of Maupassant was preparing. François does not mention the terrible "Woodcock Tales," in which there are symptoms of a taste for the cruel prefiguring insanity. Along with the trivialities that would have engaged the attention of a valet and cook are bits of critical opinion upon contemporaries in the various fine arts, especially of Flaubert and Zola. The former Maupassant held one of the finest minds of the century, while the latter he disliked personally, though he grudgingly granted him literary power. The criticism of François upon Zola's ugly picture of servant life and character is one of the best things in the volume, for it shows the servant a respector of himself, and of his class. Most



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Our engineers have had training in 97 different factories. They have acquired in those factories knowledge that can be gained in no other way. It is usual to say of any new car "Wait and see what it does during the first year. It can't be

up to expectation in every detail. Don't buy until the makers have had a chance to correct the faults that the first year's use will disclose."

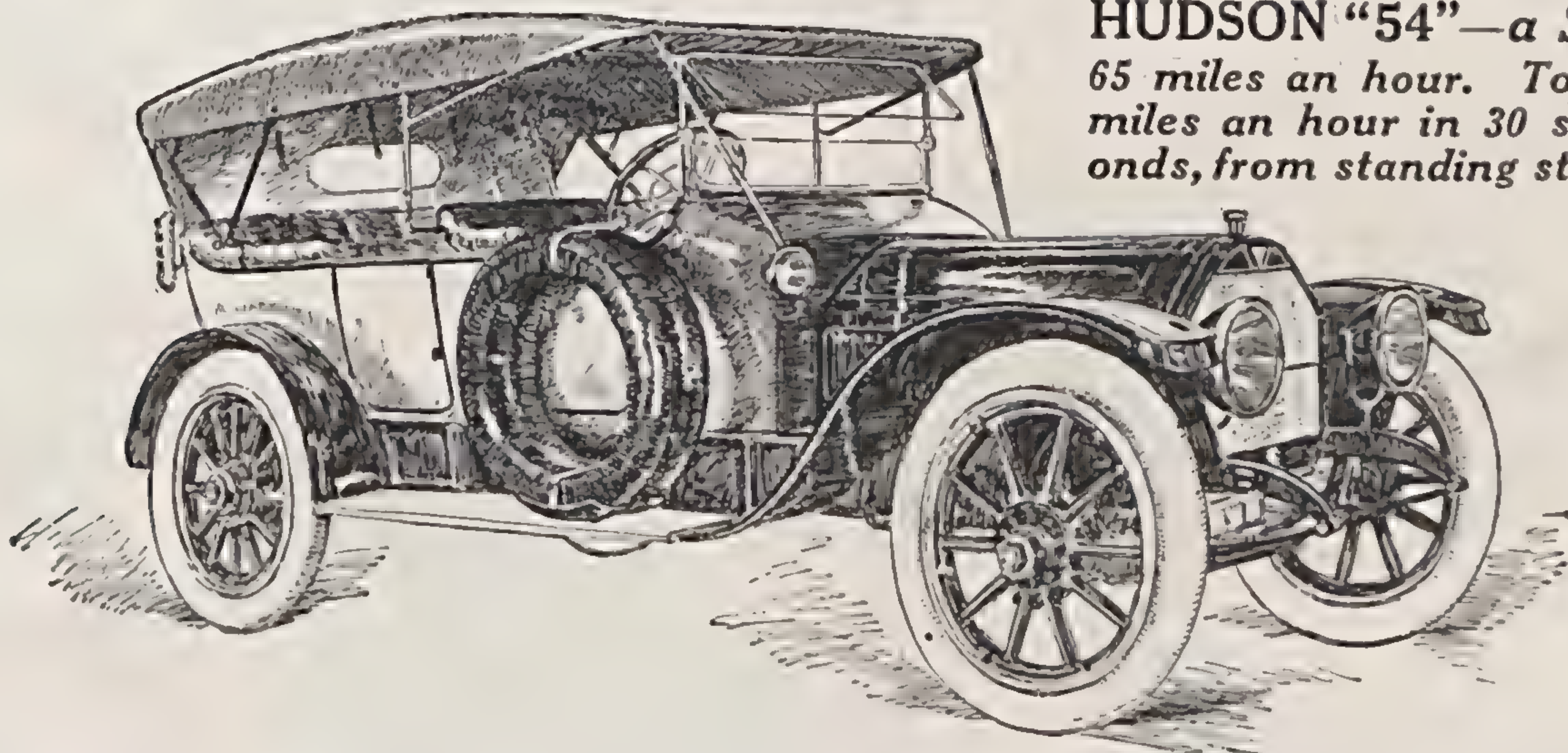
That was sound advice when no builder had had experience. It is just the way one should regard any new car now that is built by men who have not had a wide experience.

But in the HUDSON cars is expressed the experience of 48 specially trained men. The knowledge gained in English, Italian, French and German as well as American factories, is crystalized in this organization.

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*See the Triangle on the Radiator*

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**HUDSON "54"—a Six**  
*65 miles an hour. To 58  
miles an hour in 30 sec-  
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Electric self-cranking—electric light—twelve-inch Turkish upholstery—speedometer, clock—demountable rims—extra rim—36x4½ inch tires—tire holder—rain vision windshield—top, tools and all other equipment identical with that of "37."

It is not merely a six, made so by the addition of two cylinders to a good four. The men who have done the most in six-cylinder work designed the "54." Its speed is easily 65 miles an hour. It will attain a speed of 58 miles an hour in 30 seconds from a standing start, and on high gear will throttle down to 2½ miles an hour. Comfort is provided for in such a way as was never before considered possible in an automobile. It is the safest car at any speed. Long trips over rough roads may be taken without fatigue.

127-inch wheel base, 54 minimum horse power, full floating axle, gasoline tank on rear has magnetic gauge. The "54" HUDSON Chassis is furnished with five passenger Touring Car, Torpedo—see illustration—and Roadster bodies. The price of either model is \$2,450 f. o. b. Detroit. Canadian price, duty paid, \$3,200 f. o. b. Detroit. Seven passenger Touring Car on "54" Chassis \$150 extra; Limousine—seven passenger, \$3,750; Coupe—3 passenger, \$2,950. Open bodies furnished with Limousine and Coupe at extra charge.

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Seven odors can now be had at your dealer's—Lilac, Rose, Violet, Lily of the Valley, Narcissus, Heliotrope and Wistaria, in dainty cut-glass phial and dropper, as illustrated. Price \$1.50 to \$7.50, with the exception of Violet, which is \$1.75 and up. Inquire for

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## WHAT THEY READ

(Continued from page 68)

argue eagerly for his own style of architecture with side thrusts against other styles. He has not been able quite to realize this ideal in his symposium, and perhaps the readers would have been all the more bewildered had he succeeded. One of his authors, indeed, Mr. J. Lovell Little of Boston, after protesting against the partizanship expected of him, and acknowledging that he was asked to make a stiff and uncompromising fight for the modern English plaster house, ends by making a dignified, sensible, and readable argument in favor of the home-like house adapted to the needs of the occupants and not of necessity strictly conforming to any particular style. Other styles discussed are the Colonial, the Swiss chalet, Italian adaptations, Tudor houses, the Spanish Mission, the Half-timber, the Dutch Colonial, the style of the western plains, and that of the northern tradition. In all cases the text is addressed to the layman, and while in no instance is there any attempt to teach each home-maker to be his own architect, there is much that should materially help the uninformed to choose intelligently among styles. The illustrations are of much charm and interest. (New York: McBride, Nast & Co., \$2 net.)

**THE LOSS OF THE SS. TITANIC**, by LAWRENCE BEESLEY, is the story of the recent disaster as told by an English university man who came in the second cabin of the lost steamship and was rescued from a lifeboat by the Carpathia. Mr. Beesley gives 50 pages to the tale of the voyage from the departure to the moment of the collision, nearly 150 pages to the actual disaster, about 30 pages to the completed voyage on the Carpathia, and about 75 pages to "lessons" and "impressions." He saw much of his fellow passengers up to the time of the collision, he was awake at the moment of the striking, so that he saw much also that went on from that moment until he was taken off by a lifeboat, witnessed the actual sinking of the Titanic from his lifeboat at a distance of perhaps two miles, and mingled freely with the rescued on the Carpathia's voyage. An intelligent observer with such opportunities should be able to tell an excellent story of the disaster, and every word of Mr. Beesley's book has the stamp of truth. He writes with clearness and charm, with great moderation, with charity for all concerned, with strong disgust of the sensational stories set afloat by imaginative writers. Here are no horrors, no trumped-up indignation, merely the truth as the author saw it. In fact it would be hard to imagine a better narrative, and the book, instead of being an ill-digested and ephemeral record of a sensational event, rises to the dignity of a permanent contribution to the history of ocean navigation. Considered merely as a story far more absorbing than most fiction, it is a most interesting volume. At the same time its sane and temperate criticism is genuinely valuable, and the performance as a whole does the highest credit to the author's skill, intelligence, and good will. (Boston: Houghton Mifflin Company, \$1.20 net.)

**ANDORRA: THE HIDDEN REPUBLIC**, by LEWIS GASTON LEARY, is probably the best and fullest recent account of the ancient and curious little state on the Pyrenean border between France and Spain. This tiny

republic has existed for nearly 1,100 years, and for much of that time it has been essentially an independent state. Mr. Leary visited the region less than two years ago, and brought back a clear notion of Andorra as it now is, and a sufficient acquaintance with its interesting history. He has made a book of unusual charm, bristling with strange information, and vivid with his own clear, strong and sympathetic impressions of the land and the people. His many illustrations deserve to be far better reproduced. (New York: McBride, Nast & Co., \$1.50 net.)

**THE TORCH: EIGHT LECTURES ON THE RACE POWER IN LITERATURE**, by GEORGE EDWARD WOODBERRY, embodies the author's Lowell Institute discourses at Boston delivered in 1903. The first two lectures are directed toward elaborating a theory of race mission and a world literature. Mr. Woodberry believes that races rise, develop a civilization and an art, and then die because their mission is done, but that the "torch" passes to other and fitter hands. The second lecture deals with what the author calls "The Language of All the World," by which he does not intend us to understand a tongue universal as we ordinarily think of it, but something far subtler. Other essays illustrating the general idea deal with "The Titan Myth," and with Spenser, Milton, Wordsworth, and Shelley. Mr. Woodberry's lectures are deeply freighted with thought, so that they are not to be read as a mere idle diversion, and are distinguished by great charm of expression. (New York: The Macmillan Company, \$1.25.)

**ANTI-SUFFRAGE: TEN GOOD REASONS**, by GRACE DUFFIELD GOODWIN, is a woman's interesting and impressive discussion of the current feminist movement in its political aspects. Mrs. Goodwin's best arguments against the extension of the suffrage to women are found in the chapter, "Sex a Dominant Factor," and in that entitled "Sex Antagonism." In the first named of these chapters especially, she touches upon the elemental facts that so many equal suffragists either gloss over or altogether ignore. No doubt Mrs. Goodwin's assertions in the chapter on "Conditions in Suffrage States" will be questioned by those of the other side, and she seems certainly to underestimate the strength of the equal suffrage sentiment among women. The little book is one of the best presentations of the leading arguments against conceding the elective franchise to women we have had. (New York: Duffield & Co., 50 cents net.)

**HOME LIFE IN GERMANY**, by MRS. ALFRED SIDGWICK, is the third edition of a book first published rather more than four years ago, and one that richly deserves to reach many other editions. Mrs. Sidgwick writes with sympathy and good will of the German people, and now that England and Germany are estranged by suspicions most inimical to peace and the continued development of European civilization, it is well that so friendly a picture of the rival nation should be drawn for Englishmen and other English-speaking persons. The illustrations are charming, though one would be glad in a few instances were photographs from nature substituted for copies of paintings. (New York: The Macmillan Company, \$1.50 net.)





"Madam, your new gowns seem to fit better; have you a new dressmaker?"

# ATHENA UNDERWEAR

*For Women, Misses and Children*

"MARIE, I will tell you the secret. My present dressmaker will not attempt to fit a gown without the right foundation. She simply insists upon Athena Underwear. And you see the result."

More women are discovering every day that style—lines—the absolute and perfect drape and wrinkleless fit come when a good dressmaker is given her best opportunity.

That is when Athena Underwear is worn.

This new knit underwear—which is creating the most favorable interest among the best dressed women everywhere—is truly tailored.

It is cut and fashioned to accord perfectly with every curve and line of a woman's form.

The Shoulders are *shaped*—and there is just the right fullness of bust—and tapering of back.

And the Athena Patented Seat is one of its exclusive merits. No woman who inspects this feature alone will fail to be convinced that here is underwear that offers a comfort—a protection and a foundation for dress which she has never been able to secure before.

Then there is the Shoulder Stay—intended to prevent the garment from stretching over the shoulders. No woman needs to be told how common this annoyance is.

The Elastic Cuff, another Athena feature, holds the sleeve just in the proper place always—prevents slipping up or dragging down.

Athena garments are daintily trimmed in an improved way. The trimming stays intact—is just as beautiful as ever after washing.

The Athena system of sizing is unique. It makes it possible to have right fitting garments for all types of figures from very slender to very full.

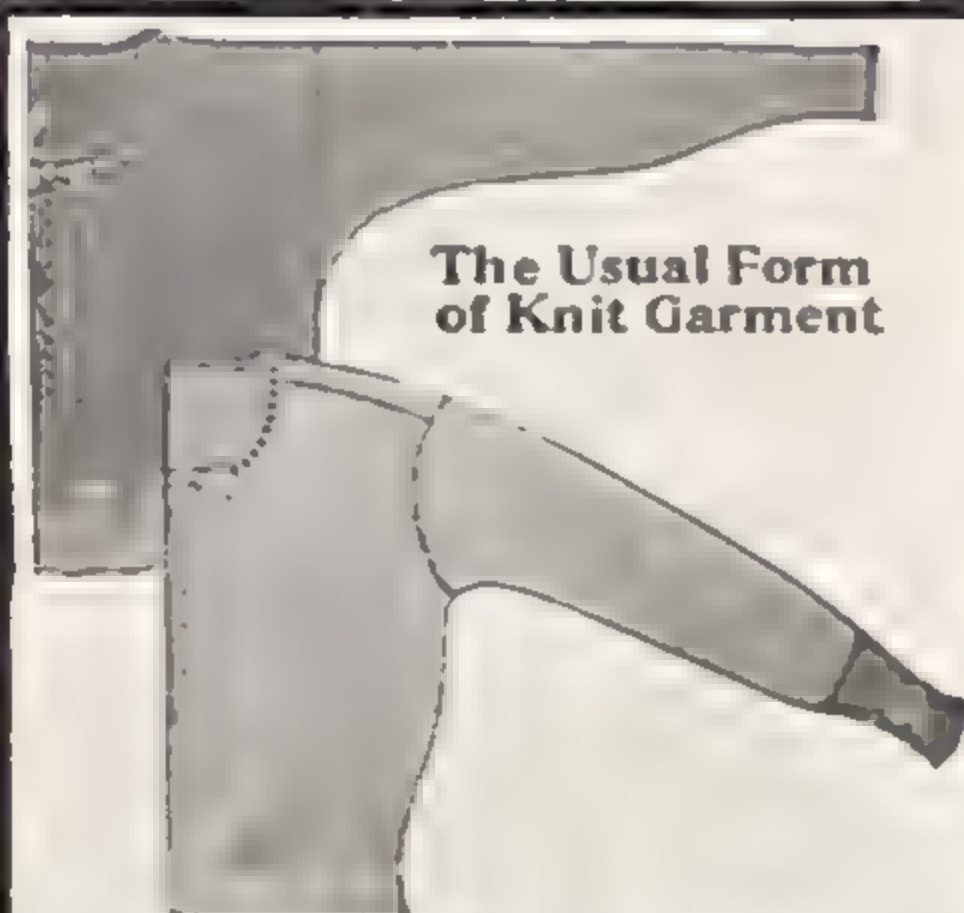
Athena strikes distinctly a new note in underwear designing and making.

It is so different—so much finer—so much more comfortable than any other make that there is simply no comparison.

There is a variety of fabrics to suit every taste. The prices are no higher than for ordinary underwear.

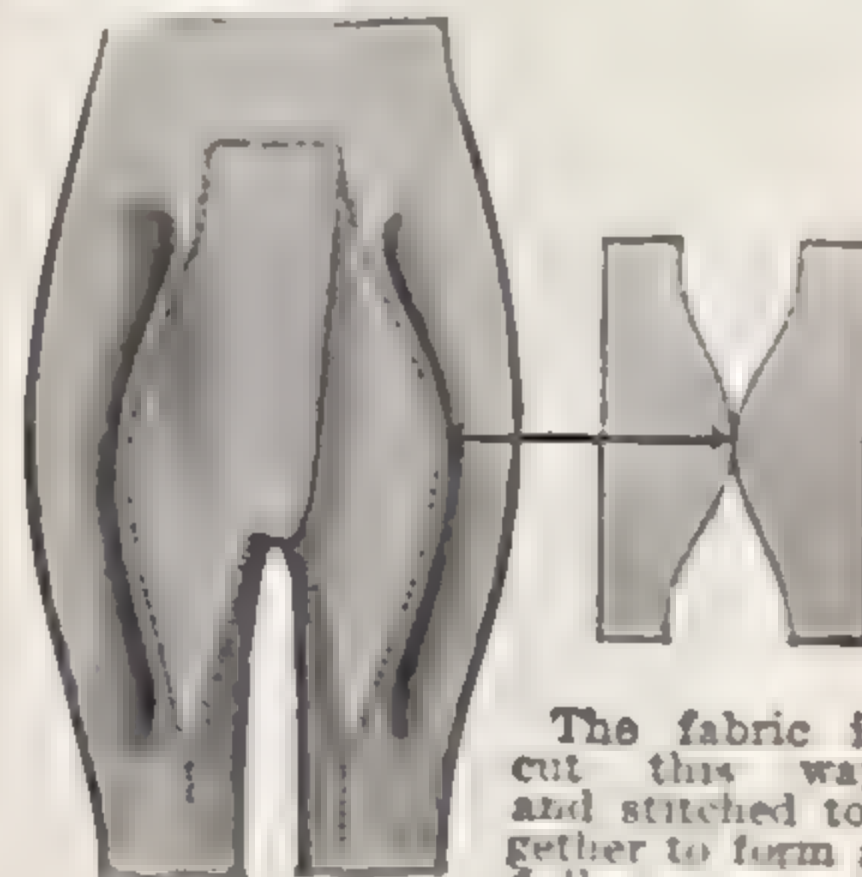
Every woman who really concerns herself about the perfection of her most intimate garments should inspect Athena. Every woman who insists upon perfect fitting gowns should learn what *really tailored* underwear means.

Made in all the shapes demanded by fashion's requirements.



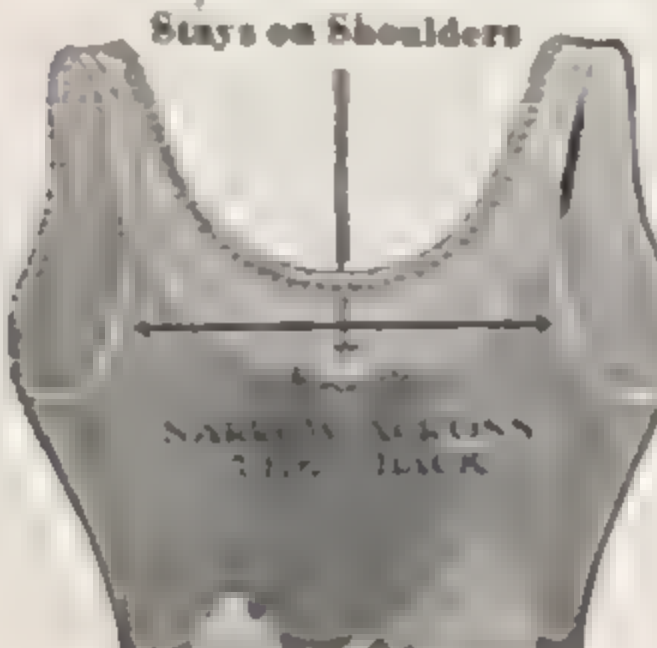
The Usual Form of Knit Garment

The Athena Garment  
The Curved Arm Hole  
The Slanting Shoulder and Sleeve  
The Shoulder Stay  
The Elastic Cuff



The fabric is cut this way and stitched together to form a fullness on each side of the seat.

The Patented Seat



Low Neck—Sleeveless

## Marshall Field & Company

Manufacturers and Wholesale Distributors

CHICAGO







## Plymouth Furs

Plymouth Furs are not obtainable in department stores or shops, because we are so scrupulously careful to tell the truth about our furs that we find it desirable to sell direct to the customer—which enables you to buy them at a lower price.

### SPECIAL SALE OF SEAL

During September we will make Seal and Hudson Seal coats to order (custom made) and save you at least 18% to 22% in the cost, and give you a better grade of fur, better style and better workmanship than you can elsewhere obtain.

For example—the coat illustrated above will be offered in fine lustrous Hudson Seal, new full back, brocade satin lined at \$147—the usual price is \$175; and \$200 at specialty shops.

### Style Book C Free

The new 1912 Plymouth Fur Book is ready to mail. It is the recognized authority on fine furs and is invaluable for the woman considering the purchase or renovation of furs. It will be sent free if you will advise us the kind of furs you are considering.

Repairs and Renovations at Reasonable Rates

**PLYMOUTH FUR CO.**

100-120 Plymouth Bldg. MINNEAPOLIS, MINN.  
(The Center of the Fur Business)



Mlle. Maggie in her atelier at her delightful work of making sheer fabrics bloom with many colors

## PALETTE and BRUSH FASHION

**G**ROUPED in a corner at one of the recent Paris exhibitions of the Decorative Arts, was a collection of chiffon frocks and tunics, painted by hand in an exquisitely artistic manner. Many of the soft, sheer fabrics fairly bloomed with the rich clusters of multi-colored flowers, while others formed a delicate, cloud-like background for great butterflies with shimmering wings. Each and every creation bore a quaint little card with the strangely attractive name, "Mademoiselle Maggie," written upon it. Odd, indeed, in this city of Colettes, Suzannes, Clothildes, was this simple, over-the-water name.

"Who is she?" "Who can she be?" we asked. In due course her identity was discovered, and a visit to her studio introduced the demure little person whose work has created so much favorable comment, and who is already influencing the rue de la Paix models.

### ART VERSUS FASHION

Fashion is, of necessity, evanescent, but art is lasting, and it is perhaps the Parisians' keen appreciation of this fundamental principle and of their unerring application of it in the realm of dress, that has made them dictators in the fashion world.

Now Mademoiselle Maggie, being an artist to her finger tips as well as a Parisienne, sees things not only in part but as a whole. Not content with designing and executing her wonderful motifs, she likes also to select the models for the frocks. This is the secret of her influence, and in this manner she is leading the fashion back to the co-relation of materials and dress. For so inter-related are they, that one is often tempted to ask, is it a new fabric that demands another mode to show off the beauty of its weave, or does a new mode require a certain fabric to carry out its creator's idea?

A Little Parisienne Whose Gowns, Hand-Painted in Somewhat the Manner of the Old Ultra-Esthetics, Are a Rage in Paris

However, with Mlle. Maggie's collections it is the fabric which influences the models. They are made on the absolutely simple lines of the tunic, gathered slightly at the very high waist, and from there fall full to below the knees. In fact, they are to a certain extent modeled after the style introduced by Babini, whose creations, about four or five years ago, were quite the rage among the ultra-esthetic of Paris. It was just about that time that Mlle. Maggie first became interested in the art of painting chiffons, and finally she

evolved the method which has made her practically the mistress of this field.

### THE MAKING OF A "MAGGIE" GOWN

The color mixture discovered, she commenced work in earnest, and in order that the gowns might be made quite in accordance with her own ideas she started a dressmaking department in connection with her studio. Now, when an order is received, the color and the material—silk, velvet, crêpe de Chine or chiffon—are first decided upon, then the painting design is worked out on paper and transferred freehand to the silk, after which the model for the gown is chosen and sent to the dressmaker, who is under the particular supervision of mademoiselle.

The models of this house are chiefly suited for robes intimes, house gowns, evening wraps, and dancing frocks for young girls. Following the vagary of a summer mode, many of her coats for this past season were made of chiffon, trimmed with fur. A charming example of this style is seen in the model hung on the form in the lower illustration. It is of French blue chiffon, painted with large, bright-colored birds combined with curving vines of dull green. In the dancing frocks Mlle. Maggie frequently uses heavy white China silk, which she borders with effective designs of large, gaily-colored flowers with an occasional lone blossom sprinkled over the plain surface.

### THE TUNIC IS THE PREFERRED MODEL

The house dresses are charming in their simplicity, with a tiny, short waist and a long, straight tunic that reaches almost to the bottom of a scant, tight-fitting underslip of satin. Each separate gown is distinctive of its sort, and it would be difficult to enumerate the various interpretations which lie strewn about the great atelier or hang draped on wooden manikins.



The simple, straight tunic is the basis for most of Mlle. Maggie's creations



# Maison JAQUELINE

INTO the heart of fashionable New York, Mlle. Jaqueline has transplanted a corner of the Rue de la Paix. Mlle. Jaqueline is a true Frenchwoman of exquisite taste and knowledge of lines.

WHEN you leave your automobile at her door, you are in Paris.

IT is better to have your gowns made in such an environment than in any establishment which—after all—is but a reflection, an echo, of Paris itself.

AND because she has the adaptability of the true Parisienne, Mlle. Jaqueline has acquired a sympathetic understanding of the American type.



WHEN you come to New York, please give Mlle. Jaqueline three days' notice in order to make an appointment at the time most convenient to you.

20-22 E. 46th Street  
New York

*Opposite the Ritz-Carlton*



# Royaliste



## YOUR FIGURE MUST SHOW NO CORSET RESTRAINT

### Read This:

If you would succeed in dress this season, you must obey the following dictum of the fashion experts.

They decree that woman's figure from shoulder to heel shall pronounce itself to every eye

### A NATURE-MADE FIGURE

Whatever her momentary pose, the eye should catch a message of bodily grace. The effect must be that *the gown alone restrains*. The slightest suggestion of corset restraint, of course, shatters the whole illusion. The new

### ROYALISTE CORSET

is designed to give you the effect of the Nature-Made Figure. It is the culmination of years of study and practice in corset making. It is designed by the most skillful corset designers in the country, who work in conjunction with the Paris fashion experts.

The Royaliste's materials are absolutely the finest. It is pre-eminently a corset for the most discriminating women. Sold by all leading dealers. Prices \$5.00 to \$20.00.

Do not have your new season's gowns fitted until you have first seen and tried on the new Royaliste. Ask for it at the corset counter of your favorite shop today.

## NOBLESSE OBLIGE

Under Capable Leadership the Tenement Mothers of Chelsea Band Themselves Together to Correct the Defects of Their Living Conditions

MISS MARY E. POTTER, a New York lawyer, has undertaken to lighten the burden of the tenement mother, to teach her the value of team work, and to develop her into an alert citizen. Miss Potter's aim and methods are unique in several particulars. Unlike most philanthropists, she is not primarily concerned about youth. Her work is with the older folk, whom most people overlook. She desires to improve conditions, material and spiritual, for the mothers whose lives are compounded of hard work and physical suffering.

In a territory extending from Fourteenth to Forty-second Streets and from Sixth Avenue to the North River, Miss Potter has organized, under the name of the Industrial Women of Chelsea, a club the members of which are the tenement workers of that section. She first studies the individual women of a neighborhood, and when she finds one who has the qualities of leadership, she appoints her captain over a small group. One of the chief concerns of these groups is to study local needs of housing and sanitation, and under the direction of their leader, to bring formally to the notice of owners and municipal authorities any defects they may discover. Naturally, they secure an amount of consideration that would never be accorded the complaint of an individual.

### THE SUBMERGED LEND A HAND

In addition to keeping a watchful eye on local needs, these women are instructed as to the advantages of open spaces for recreation, model tenements, and other improvements of living conditions. Their interest in local problems awakens in them a sense of personal responsibility. Each tenement mother begins to feel that even she counts in affairs outside the two or three rooms of her home.

Though training in citizenship holds chief place in Miss Potter's program, she does not ignore the social needs of the mother and her family. Under present conditions these must be largely met by private beneficence. One of the intensest desires of the self-respecting mother is for a safe, quiet place where her children may play, and for opportunity for harmless recreation for her older girls and boys. The city as well as many private societies do what they

can to meet this need, but there is by no means enough of such opportunities.

Miss Potter secured from the Municipal Dock Department permission to use for her entertainments the abandoned ferry house of the Pennsylvania Railway at the foot of West Twenty-third Street. This the city put into good condition and turned over for the season to Miss Potter. Its immense floor space makes it an unequalled family playground. Mothers and children spend the day there. The little ones are provided with playthings, and there is a leader to direct their play.

### RECREATION FOR TENEMENT MOTHERS

In the evening the older girls and boys and the mothers and fathers come to the club. Almost every evening some sort of entertainment is provided; two evenings a week there are exceptionally fine motion pictures, the subjects of which are selected by Mrs. Dolese, the director of the educational department in the motion picture business. The crowded houses on these evenings show the popularity of this entertainment.

Miss Potter wisely made ample provision for dancing. The floor has been put in excellent condition, and sometimes a director leads the dance and gives lessons to those who need them. Many of the mothers enter into the dancing with as much zest as the young people. It is regrettable that most municipal recreations provide this form of entertainment only for the younger folk.

Miss Potter lives in the neighborhood. She intends ultimately to have her club affiliate with the Woman's Municipal League. This would increase its influence. The League endorses Miss Potter's work and has given her some financial aid.

### THE NEED OF FUNDS

For the proper running of the club quarters to the close of the season about fifteen hundred dollars is required. There are maintenance charges, and as the ferry house is located on the water front in a rough neighborhood, a doorman is imperative; a play director for the children, a matron, a day custodian, and the many incidental expenses make heavy demands. Contributions may be sent for Miss Potter's work through the Woman's Municipal League, 46 East 29th Street.





# MARY GREY

ON

## THE CARE OF THE COMPLEXION

**W**HAT we take most care of, lasts the longest.

The face must be regularly and properly treated every day—exactly as the hair must be dressed each morning and the body must receive its daily bath.

In the MARY GREY TREATMENT there is no “do up” unless specially required. The face is thoroughly cleansed and massaged; relaxed muscles and tissues are strengthened; and the blood put into free circulation.



The supreme necessity of free circulation in the face is a point not generally recognized. In the case of the body, the necessity of circulation is well understood. We have daily massage—take long walks—we exercise and play games such as golf and tennis. But the great necessity of renewing the blood in the face is rarely thought of. This can only be done by scientifically patting the face, as in the MARY GREY TREATMENT.

### Some of the Mary Grey Preparations

**Mary Grey Cleansing Cream**—an excellent cream for cleansing the face. Should be used every night with the Skin Tonic. The Cream nourishes the face while the Tonic strengthens it and closes the pores. There is nothing better than this cream for use after automobiling, since it goes into the pores and removes dust and dirt. \$3, \$1.50 and 75c a jar.

**Mary Grey Skin Tonic**—to use instead of water with the Cleansing Cream. This Tonic strengthens the skin so that it does not flush in hot rooms, also whitens and clears it. It is good for loose skin and flabbiness under the eyes and when used with the Shiki Beauty Sachets is excellent for closing the pores. \$5, \$2.00 and 75c a bottle.

**Mary Grey Skin Food**—For making the muscles firm and filling out hollows on the cheek. This cream is a marvellous nourisher and is specially good for dry skin. It can be used for children with absolute safety. \$3, \$1.50 and 75c a jar.

**Mary Grey Medicated Liquid Powder**—the formula of an eminent Paris Skin Specialist. It has not the drying qualities

of other liquid lotions, nor their unpleasant odor. Splendid for saving the face from sunburn and chapping. Protects the face from climatic conditions at change of season. A wonderful beautifier. \$2.50, \$1.50 a bottle.

**Mary Grey Liquid Rouge**—a most natural and beautiful rouge which can be used for dark or fair complexions by mixing with a little of the Mary Grey Skin Tonic. It is not only harmless, but even good for the skin. \$1 a bottle.

**Mary Grey Powder**—The Day Powder is absolutely pure and can be had in all colors. It is offered in pretty boxes at \$1 a box. The Evening Powder is a very fine French powder specially adapted for evening use. It clings to the skin and is excellent for whitening the skin and arms. \$2.

**Mary Grey Bath Perfume**—a delightful liquid for the bath, making it soothing and sweet-scented. \$2, \$1 a bottle.

**Mary Grey Shiki Bath Crystals**—a most delicate powder for the bath, making the water very soft. Use one large tablespoonful to a bath. \$1.50, 75c a bottle.

### Mary Grey Specialties

**The Tissue Builder**—this cream is for filling out the throat and chest and can also be used under the eyes by mixing with it a few drops of the Mary Grey Muscle Oil. Clients write that this is the most wonderful cream they have ever used. It is firm in substance and most delightful to apply. \$5, \$2.50 a jar.

**The Eyelash Grower**—this is to be applied two or three times a day with a small brush. It is light in color and invisible; makes the lashes long and glossy. Clients have said that after using it for a month their friends have noticed the improvement in their lashes. \$1.50.

*These preparations are made from formulas which Mary Grey has tested for many years.*



*Their purity and efficiency are absolutely guaranteed.*

### Mary Grey Treatments

Single treatments at the Mary Grey salon, in the Braun Studio Building, are \$2.50 each, six for \$10. Treatments are also given at your home or hotel by appointment. Telephone Bryant 2717.

### The Mary Grey Co.

Department 1

BRAUN STUDIO BLDG.

13 West 46th Street

NEW YORK CITY



# You Can't Have It Otherwise

STYLE  
BOOK  
FREE



You can't have the modish figure without obtaining just exactly the right make of corsets and just exactly the right model of that make for your individual figure. I can assure you, you will find just that model in "Madame Lyra" Corsets, which reflect absolutely every modish detail and which are made for all types of figures, slender, medium and stout. The model illustrated is only one of the many in the line showing special features. Let me send you my complete catalog.



## Model 4814 (like cut)

Medium figures, medium bust, extra long hip, extra long back. Special feature — Diagonal Belt which holds in the abdomen. Brocade, 18 to 30, \$7.00.

Other New Models

**\$3.50 to \$15.00**

You will find

*Madame Lyra*

**CORSETS**

carried by many leading merchants. Ask for them. Insist upon them. Don't think of taking a "Madame Lyra" Corset without having it properly fitted to you. My name is on every corset I put out. Look for it.

If you cannot buy "Madame Lyra" Corsets in your town, I will send you direct any "Madame Lyra" Corset you wish, upon receipt of the price, post prepaid.

For further information you may desire, write me at the address below.

Very cordially,

*Madame Lyra*

**Lyra Corset Makers**

Lyra Building

Detroit, Michigan

## DECORATIVE FUNCTIONS OF THE DINING-ROOM

Dignity in Color Scheme Allied  
with Utility in Furnishing Are the  
Supreme Requisites in This Room

IN a great many of our city dwellings the dining-room occupies the darkest side of the house. In this case something must be done to counteract the effect of the cold light from the windows and the consequently gloomy atmosphere. The color scheme is of the greatest importance, for wonders can be worked with the right wall-paper and window coverings. Rooms that have only a northern light or a light obstructed by an adjacent building should be treated with a wall-covering of light and warm tones, preferably certain shades of yellow which will transform the coldest light into a highly acceptable imitation of sunlight. Wood paneling painted white is an ideal wall-covering for a dining-room which is poorly located, as the enamel paint catches and reflects the rays of light. In the case of an excess of light, a dark background is preferable.

### NECESSARY CORRELATIONS

The next consideration is the correlation of the furniture and woodwork. Mahogany furniture looks best against white woodwork, especially if it is old mahogany, which should never be placed against a new mahogany finish. Walnut and oak combine well with solid tones of brown and green. But the Colonial as well as the English styles of Georgian and Adam designs are at their best against white woodwork. If paneling cannot be afforded, a wainscot of white enamel with the space above it of white plaster is next best. Walls of a soft, light gray are most suitable for the French styles.

It is best to keep the dining-room in two colors, with floor coverings and hangings softly blended. Figured wall-paper, bright window curtains, and garish rugs, always disturbing elements, are particularly out of place in this room. The wainscot cap and plate rail, if overburdened with china and ornaments, misses the effect that is easily obtained by the careful placing of a few well-selected plates.

### THE BACKGROUND FOR THE TABLE

As the table is the center of color interest, other tones in the room should be subservient to it. The lighting should also carry out the idea of the dominance of the table. Side lights about the walls, with electric or wax candles on the table, is the best arrangement, but before lights or candelabra are finally decided upon they should be tested with people sitting about the table. Often table lights falling at the wrong angle will give to the faces an unbecoming or even a ghastly look. The plane of light should always be low and should never penetrate to the corners.

A large rug is, as a rule, the most satisfactory covering for the dining-room. If an oriental rug is used, it should be one with a thin pile, as it is difficult to move heavy chairs over a thick surface. The floors should be of a soft, dark color that will combine well with the tones in the rug. A Wilton rug may be satisfactorily substituted for the more expensive oriental. These are good in color and, for the price, very durable. Rugs with a prominent center pattern should be studied with the dining-room table on them before a selection is made, as it is sometimes difficult to adjust a rug of this kind so that it looks well with the rest of the furniture.

### SUITABLE FURNITURE STYLES

The round table is the most satisfactory shape, for the modern extension table has proved itself more convenient than beautiful. A round table large enough to make up for the lack of space at the corners should be chosen. The table should never be entirely covered when not in use; a centerpiece that agreeably breaks the bare expanse of the top and permits the table structure to be shown is best. When the table is set, an under covering of asbestos should always be used to prevent hot dishes from marring the polished surface. The flowers and table decorations should not reach above the shoulders of the guests. There is nothing less conducive to conversation than to be forced to talk "around" something.

Before placing the sideboard, its form, outline, and workmanship should be carefully studied. The excellent reproductions of the sideboards of the late eighteenth century are infinitely to be preferred to that impossible variety influenced by the Victorian period. The serving table should conform in general style to that of the sideboard. The chairs, which match the dining table, should be uniform and as simple as possible in design. The Sheraton, Chippendale, and Heppelwhite styles are now the inspiration for the best dining chairs. Jacobean or Tudor chairs, to be entirely successful, require a specially planned room with all the other furniture of the same period. The Mission style, when it is not too bulky, is suitable for many of the modern houses and apartments. China closets, always a great convenience, are, when well designed, an artistic addition to this room. A great number of the houses erected within the last few years show dining-rooms with built-in sideboards, china closets, etc. In this way a great deal of the floor area is saved and a certain permanence and dignity is gained. However, the sideboard should be built in, not on, for in that case it defeats its purpose.







The distinguished shops which retail  
*Phipps Hats*  
 are now displaying their autumn  
 creations of originality and refinement  
 41 West 38<sup>th</sup> St. C.M. Phipps Inc. New York





# MRS. ADAIR'S

## GANESH TOILET PREPARATIONS

### GANESH CHIN STRAP

removes a double chin, restores contour, speedily erases the age lines running from nose to chin. Will keep mouth closed during sleep, preventing snoring and dryness of throat. \$6.50 and \$5.00.



### GANESH FOREHEAD STRAP

Its wearing restores the smooth, unlined forehead, takes away the deep lines from between the brows and corners of the eyes. Good for neuralgia and insomnia. \$4.00 and \$5.00.

## THIS BOOK DESCRIBES ALL GANESH PREPARATIONS AND APPLIANCES

Madam, write immediately for a copy of Mrs. Adair's valuable treatise, "How to Retain and Restore Youthful Beauty of Face and Form." In it Mrs. Adair points out the causes of many common physical blemishes which mar the beauty of face and form, and describes at length her various methods of treatment. Printed in good, readable type, and intensely interesting throughout the length of its forty-five pages, this book is now offered to the readers of Vogue entirely free of charge. Send for a copy and learn what Mrs. Adair can do for you. Mrs. Adair's Ganesh Toilet Preparations and appliances are mailed with full instructions for use at home, on receipt of cheque.

## NEW LOCATION OCTOBER 1ST NEXT AT 557 FIFTH AVENUE, NEW YORK

Mrs. Adair has leased a spacious Salon at the above address, to be occupied October 1st, next. The new establishment, which will surpass in every detail of equipment and appointment, is on the second floor, with wide windows extending across the entire building. The same excellent service which has always characterized Mrs. Adair's Salons will be conducted here in more commodious surroundings and with many new advantages. When you return to the city in the Fall, be sure to call and personally inspect the Salon. Single Facial Treatments at the Salon, will be \$2.50, as before. Course of six, \$12.00.

New York—21 West 38th Street, Phone 3475  
London 92 New Bond St., W. Paris 5 Rue Cambon Nice 1 Rue Chauvain

## Reduce Your Flesh

Wear my famous Medicated Rubber Garments a few hours a day while walking or exercising and your superfluous Flesh will positively disappear.

### DR. WALTER'S Medicated Rubber Garments

FOR  
MEN  
AND  
WOMEN



These garments are made either to cover the entire body or any part. The results from their use are quick and they are absolutely safe, being endorsed by leading physicians.

Used by  
Athletes, Jockeys,  
etc., the world  
over.

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Write at once for further particulars.

DR. JEANNE WALTER  
Inventor and Patentee

Dept. A, 45 W. 34th Street, New York

San Francisco Rep.: Adele Millar Co., 166 Geary Street. Philadelphia Rep.: Mrs. Kammerer, 1629 Walnut Street. Chicago Rep.: E. Burnham, 138 North State Street.

## Newest Style Autumn Coiffure



### The Stemless Psyche

as illustrated, is made on a foundation ready for immediate adjustment; very simple to arrange. Made from natural lustrous wavy hair. From..... \$12 up

Parted front pieces (as illustrated), for ladies with thin or gray hair, a clever conception that can be worn without detection. \$10 up.

No extra charge for matching difficult shades. Hair arranged free of charge. Daylight rooms for showing hair in natural colors.

Best equipped parlors for hair dressing, manicuring and facial massage.

Importer MME. FRIED Creator  
Parlor floor, take elevator.  
25-27 West 34th Street  
Between Broadway & 5th Ave.

Send for illustrated Catalogue S. V.  
—Mail orders filled under personal supervision of Mme. Fried—Send sample of hair.



LEFELLOWS

## On Her DRESSING TABLE

PARIS is the city *par excellence* where everything appertaining to feminine coquetry reigns supreme. Deaf indeed to such allurements must be any woman who can pass them by without at least the desire for possession. Some perfumes of the rarest, most expensive sort, with like powders and toilet waters have recently been imported from the French capital by a well-known firm. They are not light and subtle extracts, and must be used with discretion, but they are without doubt wonderfully alluring to the woman who likes a definite perfume.

### PERFUMES RARE AND COSTLY

First in order, and perhaps more appealing than any other, is an extract of composite character sure to please all who do not prefer floral odors or those of extremely delicate character. The carved bottle is curiously shaped like an Egyptian mummy case, and put up in a box, lined with yellow satin. Price, \$14.35. Another exquisite production comes in a wonderful bottle with winged sides, tied up in old-blue satin ribbons, and containing one of the most pungently heavy perfumes made. This is enclosed in a box covered with Persian silk, and is priced at \$10.95. The toilet water sells for \$5.13, and is of sufficient strength to be used as an extract, while the face powder, wonderfully fine and delicate, costs \$5.64. Other perfumes of a less heavy and more evanescent character are put up by this same famous Parisian maker, but the two just mentioned are the newest and most generally liked.

However, for the woman who prefers the lighter floral perfumes there is one especially delightful scent redolent of the sweet jasmine of the old-time garden. It is put up in a cut glass jar with a diamond cut stopper and encased in a satin-lined box. Price, \$5.

### USEFUL TOILET PREPARATIONS

Among noteworthy preparations for clearing the skin and reducing enlarged pores to a normal size is a thick, white paste which sells for \$1 a jar. It is of a smooth consistency, and is said to give a finer and firmer texture to the skin after a few applications. As it is made entirely by hand and from carefully selected substances, the effect is exceedingly beneficial. We are told that any ingredient which could cause hair to grow has been carefully excluded. As only a very small amount is required at

a time to be effective, the contents of the jar are not soon exhausted.

Another useful toilet preparation, though not always appreciated by the novice, is benzoin, which is invaluable for bleaching and toning the skin, firming the tissue, and imparting a delicate bloom. When the throat has become stained, it is sometimes well to drop a little lemon juice and half a teaspoonful of benzoin into the water, as this will whiten the skin as well as anything could. Price, 50 cents a bottle.

A certain liquid soap shampoo which costs 50 cents a bottle is excellent for keeping the hair and scalp clean and healthy, while a rum and quinine hair tonic put up by the same firm has long enjoyed distinction as an exceedingly good application for the hair, to which it gives softness and gloss. The latter sells for 50 cents and 75 cents, according to size.

Put up in collapsible tubes is a chlorate of potash tooth paste, particularly well adapted for the correction of receding gums. Price, 35 cents.

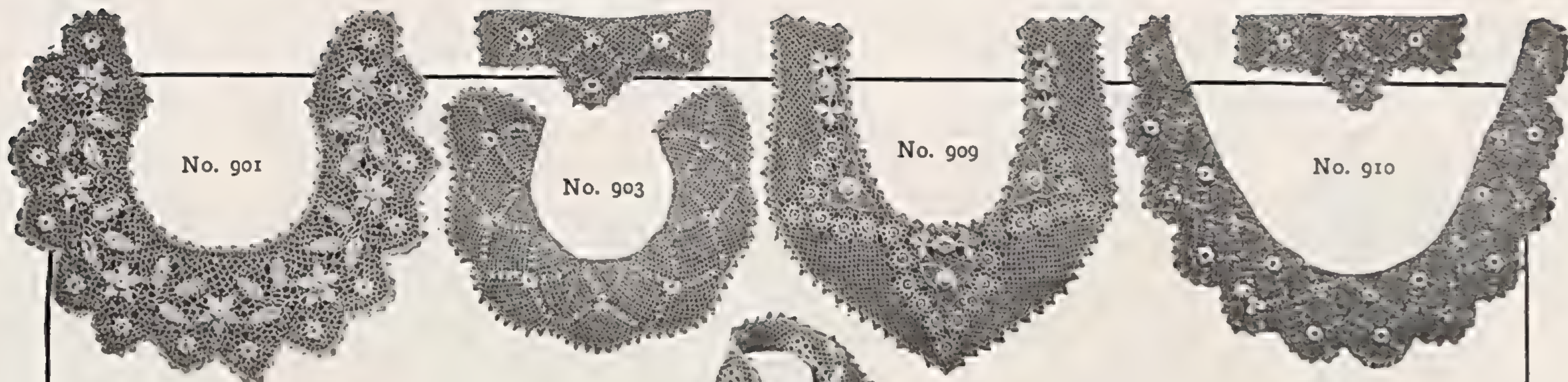
### SKIN FOODS, LIQUID AND SOLID

A skin tonic of unusual merit is put forth by a well-known house. It is in the form of a liquid which is applied with a brush. The method of treatment requires the face to be thoroughly cleansed, after which the tonic is applied evenly to face and neck. The liquid is allowed to remain on for about twenty minutes, when it is removed with clear, cold water. The face is then dried carefully and a good cream rubbed in gently with the finger tips. This treatment starts the circulation and increases those activities of the skin that cause new tissues to form. The price of this skin tonic is \$1.50.

Quite different from the ordinary, even to its dainty and original encasement, is an excellent imported skin food. The cream is of the finest and most healthful ingredients, and its fragrance suggests the perfume of crushed rose leaves. In appearance the cream is a charming addition to the well-appointed dressing table. The china jar is decorated with a design in raised gold leaf that encircles the cover, bowl, and base. In a small size bottle this skin food costs \$1.50; a larger size sells for \$2.50.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]





No. 901—Dutch Collar of heavy Baby Irish design; about 5 inches deep. Price \$2.95.

No. 902—Latest Parisian creation. Robespierre Collar made of fine Irish crochet. Regular value \$5.50.

Special introduction price \$2.75.

No. 903—Baby Irish Dutch Collar. Studded with roses and shamrocks in relief. May be worn on coat or waist. About four inches wide. Value \$2.50; our price \$1.45. Cuffs to match the above collar, per pair, \$1.25.

No. 904—Very finest Baby Irish Edging. Special, per yard, 15c.

No. 905—Fine Baby Irish Scalloped Edging. Exquisite rose and lattice design; about two inches wide. Maurice price, per yard, 95c.

No. 906—Baby Irish Insertion, lattice design with roses in relief. Value 95c. Maurice price, per yard, 55c.

No. 902

No. 907—Baby Irish Insertion with roses and shamrocks in relief; about two inches wide. Our own exclusive design. An unapproachable value at, per yard, 85c.

No. 909—Latest shawl effect Sailor Collar exactly like illustration; nearly seven inches wide and made of finest English thread. Regular \$6 value. Introduction price \$2.50. Our greatest bargain.

No. 910—Baby Irish Coat Collar with cuffs to match made of finest English thread. Value \$9. Special Maurice price, three-piece set, \$4.50.



No. 905



No. 906



No. 907



No. 904

Write for Catalogue

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398 FIFTH AVENUE

LONDON

(Opposite Tiffany's)

PARIS

NEW YORK CITY

AMAMI  
"Love me"

PRICHARD & CONSTANCE  
Established 1831

LONDON

PARIS



A perfume of wonderful fascination, distinguishing fragrance and extreme permanency

EXTRACT TOILET WATER BATH CRYSTALS  
FACE POWDER TALCUM SHAMPOO, Etc.

At all high-class toilet counters

Look for the name PRICHARD & CONSTANCE on every package. Send five 2c stamps for sample

ARTHUR J. MORISON CO., 49-51 W. 23rd St., N.Y.

Sole Agents for North America

Beautify and Soften  
Your Hands

while you are sleeping, resting, reading or motoring

Put on a pair of

The Juliet  
Medicated Chamois  
Gloves

and you will notice that when you remove them there is a marked change in the skin of your hands—they will be softer—whiter.

Sun burn, wind burn, tan, roughness and redness, no matter what the cause, are removed, and the hands are whitened and softened without discomfort—effort—or massage.

The JULIET MEDICATED CHAMOIS GLOVE is made from the best grade of chamois, in all the sizes of the ordinary glove, with the additional medicated feature. With each pair of these wonder working gloves you get a jar of JULIET PASTE MEDICATION which you apply on the hands before putting on the gloves. The gloves are of such excellent quality that you can wear them when motoring, or shopping—and the paste will not come through.

Wear a pair of these wonder working gloves whenever you do anything or go anywhere, where it will not be necessary to remove them until you get home, and inside of two weeks your hands will be as soft, white and beautiful as you could possibly desire. The medicinal properties of these medicated chamois gloves purge the pores of impurities, heal chapped and inflamed skin, soften and cleanse the cuticle around the nails, nourish the hollow spots.

Send us \$3.00 and your glove size, and we will forward to you, postpaid, a pair of wrist length, splendidly made, medicated, real chamois gloves, with a large jar of JULIET PASTE MEDICATION.

Elbow length (16 button) mailed post-paid on receipt of \$4.00, including one extra jar of Juliet Paste Medication. Extra jars of Juliet Paste Medication \$1.00.

THE JULIET COMPANY, 211 W. 20th St., N. Y.

For Sale by P. F. FERRIERE, "THE FRENCH PERFUME SHOP," 162 West 23rd Street, N. Y.

Sold by R. H. Macy & Co., N. Y., at Imported Perfumery Dept.

THE JULIET  
FACE WAX

Holds the skin and muscles in repose and prevents the formation of wrinkles. It strengthens the worn muscular tissues, rests the nerve fibres and allows the skin to grow firm and smooth. If worn while motoring the straining of the facial muscles is prevented. Being flesh color it is not observable under chiffon veiling.

Sent postpaid on receipt of \$1.00 or for sale at any of the above addresses



Sent  
Postpaid

With a dollar  
box of Juliet Paste  
Medication for  
Mention glove size when ordering

\$3



## MODART Front Lace Corsets



This is a distinguished looking model for the figure of rather full development about the hips. This stately, comfortable model is one of scores of styles designed for the requirements of individual figures.

### Modart Front Lace Corsets

impart that grace of line so essential to the completeness of correct costuming. The resilient boning insures absolute freedom of movement and adds an element of comfort not found in other corsets. The season's newest models may now be inspected at the shop of

### MME. BARCLAY

17 East 45th Street, New York  
Bet. Fifth & Madison Aves.  
Tel. 7965 Bryant

Custom made Back Laced Corsets  
for each individual figure



## Club Cocktails

### A BOTTLED DELIGHT

AFTER a morning's shopping nothing will recuperate you so much as one of the delicious CLUB COCKTAILS. They are the correct thing to offer your friends whenever they call. They are both a tonic and stimulant, and fill a distinctive place of their own. Easily served and appreciated by ladies and gentlemen alike. Buy some Manhattan and Martini, and ask your friends which they prefer. Of all dealers. Specify CLUB COCKTAILS.



G. F. Heublein & Bro.

Sole Proprietors

HARTFORD

NEW YORK LONDON

## BAGS and BAGATELLES from PARIS

THE fashion of ankle-swathed skirts, sometimes slashed, sometimes shorter in front than at the sides and back, has made pretty footwear more than ever necessary, and has resulted in a variety of designs in buckles, shoes, stockings, and other accessories, which can now be worn with the intense satisfaction of knowing that they are sure to show to the greatest advantage.

### BUCKLING THE SLIPPER

A charming ornament for a black slipper is shown in the lower, right-hand corner. The clasp of bright, cut jet beads is in the form of a fan, and holds in place a ruffle of plaited tulle, edged with the narrowest band of baby ribbon which spreads above the low-cut vamp like the long tongue of an old colonial slipper.

In the opposite corner is sketched a buckle consisting of a large, yellow topaz, mounted in a filigree band of brilliants or diamond chippings—so narrow that when on the foot it is quite concealed from view, and it seems as though the stone were inserted into the slipper itself. Worn on a black satin slipper or on a dancing slipper made of corn-colored brocade, it is very lovely.

To the right of this design is shown another style of buckle now much worn by the Parisienne. It is an oval about two inches long, and is composed of finely cut, steel beads or rhinestones, arranged in a half-inch wide, flat band. To the under side of this band is attached a narrow, plaited ruche of heavy moire ribbon, extending just a tiny bit beyond the edge to soften the hard line and give a dainty touch to an otherwise rather commonplace buckle. This plaiting is often of black velvet ribbon or of net, and when worn on evening slippers is of the same color or even of the same material as the satin or brocade of which the slipper is made.

### BAGS OF MOIRE ANTIQUE

The mode of bags and card cases made of heavy moire antique is now fully launched, and with few exceptions the smartest shops are using that material almost exclusively for their more elaborate creations. And what an attractive relief it is after the universal use of suede, seal, and brocade! Unusually good-looking is the bag from Maquet, sketched above the last mentioned buckle. It is perfectly plain, with straight top, deeply rounded envelope flap, and an inch-wide, plaited ruffle of

Pretty Slippers and Buckles That the Slashed Skirt Reveals—Bags of Moire Antique in the Ascendent—New Ornaments for New Coiffures

Paris excels in the number and variety of its pretty mourning accessories—bags, pins, chains, and lorgnons, which all fulfill those chief requisites of appropriate mourning—good quality and simplicity.

The little umbrella handle sketched in the middle of the group is a model of its kind, for it is simple, distinctive, and original. A perfectly plain, straight handle of onyx with a hammered top, is ornamented with circles of cut jet and one wide, lattice-work band of plain jet. This design is equally effective for parasol or umbrella.

### JET IN QUANTITIES

Quantities of jet and jetted net are used on evening gowns, both as trimming and for the material itself. Heavy cord girdles made of large balls of cut jet are used on light chiffon gowns. These cords are often draped from the shoulder across the bust, and down on the skirt, where they catch up the light fabrics in soft, pretty folds.

Very pretty and simple are the new hair ornaments of jet with aigrettes in black or white. The one sketched at the top of the page has a jet pin conveniently curved to fit the top of the head. A round jet ornament in front holds erect a fan-shaped aigrette of white, banded half way up by a row of cut jet beads to prevent its spreading. These pins, with black aigrettes, make a pretty hair ornament appropriate for mourning.

### JEWELED BOWS

The small brooches made of loops of narrow, black grosgrain or moire ribbon mounted on silver slides have proved a tremendous success, and are now being shown in various elaborations of the original. The design sketched above the parasol handle shows a tiny, flower-filled basket, enclosed by a hair-line of silver, the whole covering the knot of the double bows. It is an artistic reproduction of a rue de la Paix model in real jewels, and yet costs but 12 francs. Often these bows, particularly when the design is carried out in pearls and diamonds of great value, are made of black tulle, which shows to best advantage the glistening stones.

Small, flat bows of pearls are among the new fantasies in pins. These brooches are an inch and a half long. Each twisted loop is composed of five strands of pearls, while the knot is formed by a band of tiny diamonds.



White aigrette rooted in a black jet ornament

the moire edging the bottom and running half way up each side. This ruffle, aside from its decorative effect, gives more room to this somewhat narrow-bottomed bag.

To the right of this bag is a drawing of a combination card case, vanity case and change purse. Heavy black moire is mounted over metal, which is lined with white kid. The front is handsomely embroidered with steel beads in a delicate vine design. The case is about five inches in length, and two-and-a-half in width; it opens with a clasp at the side and is carried by a heavy chain of silver.

Another new bag, but made of heavy buckskin in the loveliest shade of salmon pink, is not over eight inches long, rather oblong in shape, with rounded corners. A plain clasp and mounting of Roman gold finishes the top, to which the buckskin is attached without fullness, and the bag is carried by a short link chain of Roman gold.



A black ribbon brooch knotted with rhinestones



Paris is now using heavy moire antique for bag creations



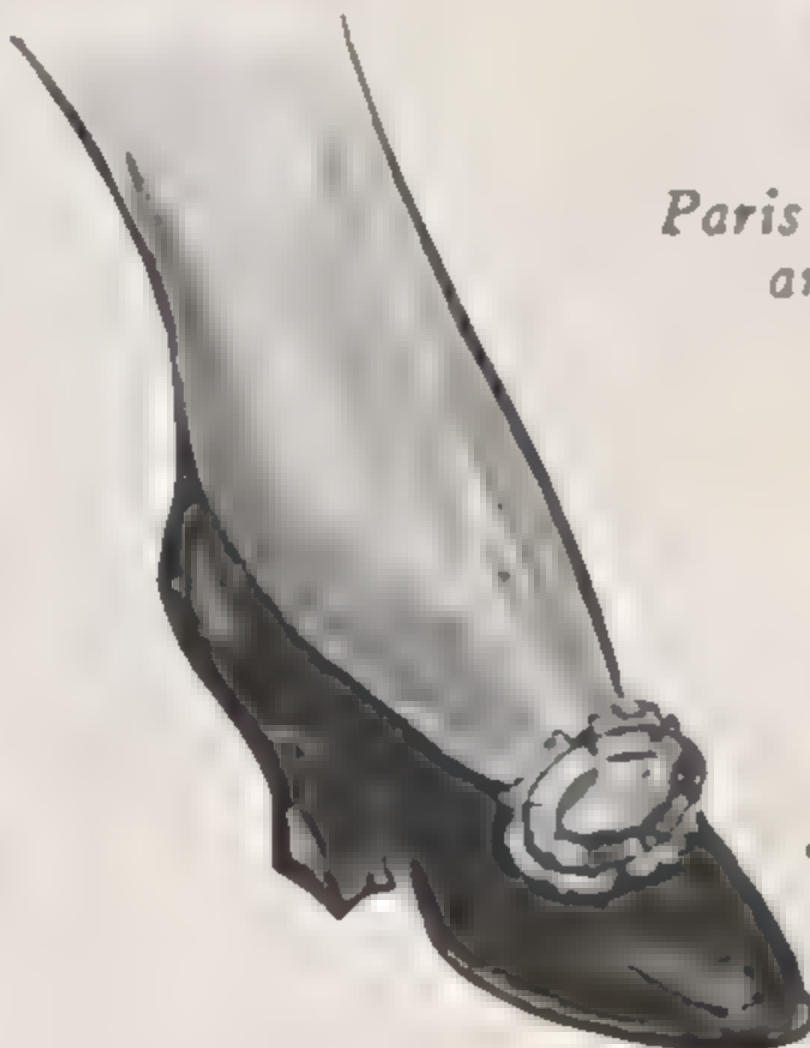
Onyx umbrella handle ornamented with rings of cut jet



Black moire card case handsomely beaded in steel



Simple buckles are enhanced with ribbon plaitings



Single large topaz set in a filigree rhinestone border



Fan-shaped shoe clasp of plaited tulle and jet beads









## Grains That Taste Like Nuts

Prof. Anderson's process for Puffed Wheat and Puffed Rice requires a terrific heat.

The grains with the grains in them go into a furnace, where the heat is 550 degrees.

That fearful heat—continued an hour—gives a flavor much like toasted nuts.

So the grains are used in candy making—used to garnish ice cream—used in frosting cake.

And, when served with cream or served in milk, they have that enticing almond taste.

### Crisp, Airy Wafers, Puffed by Steam Explosion

These curious grains, with a myriad cells, are due to a steam explosion.

The inner moisture is turned to steam. When that steam is exploded, all the millions of granules are literally blasted to pieces.

Thus the grains are puffed to eight times normal size. And thus they are made fully twice as digestible as grains were ever made before.

Thus the grains are made airy and porous, thin and melting, brown and crisp.

### No Other Cereals So Enjoyed as These

Puffed Wheat and Puffed Rice are being served for a million meals a day.

For breakfast with cream and sugar, or mixed with fruit. For luncheons and suppers in bowls of milk. As crisps in soup for dinner, and as garnish for ice cream.

No other ready-cooked cereal was ever created which people liked so well.

And never was whole grain made wholly digestible as it is in these foods shot from guns.

**Puffed Wheat, 10c** Except in  
Extreme  
West  
**Puffed Rice, 15c**

These are the premier grain foods, approved by every expert, enjoyed by every taste. There is nothing else like them—nothing to take their place. Don't let the children miss them.

**The Quaker Oats Company**

Sole Makers—Chicago

(327)

## FOR THE HOSTESS

NEW recipes require new dishes and old delicacies are rendered more appetizing by being served in a new setting. Therefore silversmith and glass cutter are constantly producing novelties that add much distinction to the table service.

### A DISH OF MANY PARTS

A handsome innovation is displayed in the hot-water dish illustrated at the top of the page. It is built somewhat on the lines and with the properties of the chafing dish, with some additional original devices of its own. The dish is of heavy plate, in oblong shape like a tureen, and is evidently designed after those of the Jacobean period with gracefully curving legs and claw feet. The cover of the dish with its removable handle is ingeniously contrived to form a second dish. In fact, this is a dish of many parts, for it includes the stand with the hot water dish, a tureen, a second tureen formed by the cover, and a



*Ingeniously contrived hot water and vegetable dish*

drain plate. It has all the qualifications of the chafing dish for informal service, and on other occasions, as the dish is in regulation tureen effect, it may be used for cereal, omelette, or vegetables. In the latter capacity it is especially designed for asparagus, which, with the drain plate in use, is kept deliciously tender and steaming hot till served. Price, \$24.

### CONDIMENT SETS

At the top of the group illustrated on this page is shown a complete condiment set in a handsome holder. The set consists of two salt and two pepper shakers, horse radish and mustard pots, and a bottle for tobasco sauce. The graceful silver holder is oblong in shape with handles at either end. Price, \$7.50.

Especially designed for the epicure who is insistent as to the quality of his salad dressing, is the set illustrated at the bottom of the page. The silver holder is in Gothic design and holds a complete paraphernalia for preparing the salad dressing, including cruets for the oil and vinegar, shakers for the salt and pepper and for that all-important dash of paprika, and lastly a good size mixing bowl. Price, \$15.

### UNIQUE BITS OF SILVER SERVICE

A novelty in individual grapefruit dishes is shown in the second illustration from the top of the group. The wide flanged glass bowl rests in a holder of pierced silver of graceful design, and is priced at \$3.75.

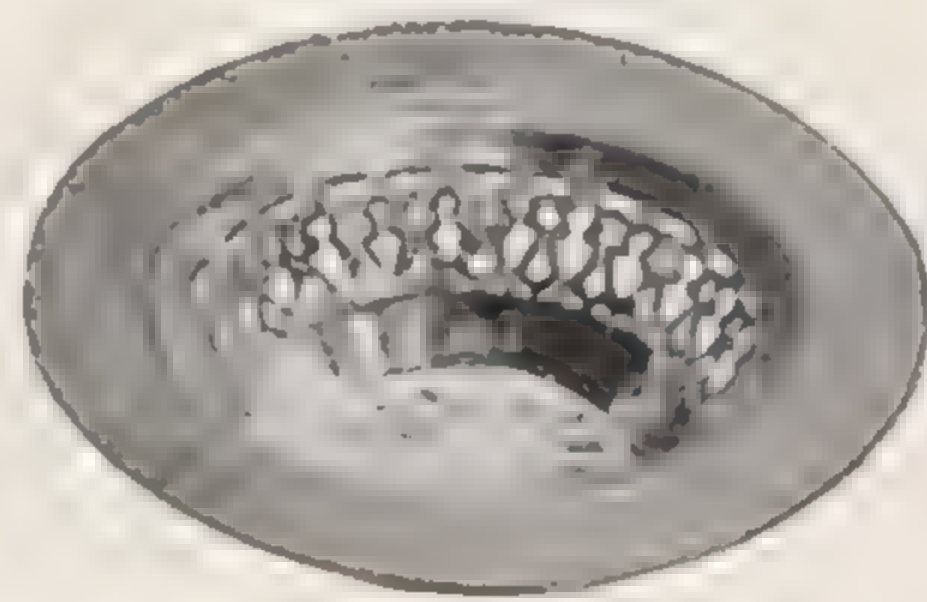
A new and graceful cracker and cheese dish of silver is displayed just below. The small compote in the center holds the cheese, while the crackers are placed in the flat, shallow dish with a gallery rim. This design will make its appeal to the hostess who is on the lookout for novelties which lend distinction to her service. It is also practical and compact in the way in which it is made to hold these supplementary delicacies which must needs be served together. Price, \$11.50.

### WAFER BASKETS

The popularity of small silver trays and tiny troughs which have been made to hold the oblong-shaped pieces of sugar edgewise in either one or two rows, and that are now superseding sugar bowls on many tables, has led to the manufacture of similar trays for sweet cake wafers and soda crackers. The designs are simple, with handles at either end or across the middle of the tray, the latter called "bales" by the silversmith, and the silver, as a general rule, is highly polished—the finish which is preferred at the present time for all exclusively designed silverware.



*Complete condiment set in a handsome silver holder*



*Delicately designed grapefruit dish for individual use*



*A convenient silver cheese and cracker service*



*For the epicure who would mix his own salad*



## M. COWEN COMPANY, Inc.

IMPORTERS

*Ladies' Tailors, Furriers and Habit Makers*

7 West 38th Street, New York



WE ARE makers of riding habits at wholesale and retail. Just patented—this new riding habit can be instantly converted into a smart motoring costume.

We make a specialty of ready-to-wear riding habits in addition to our regular custom department. Send for samples and sketches. Correspondence invited.

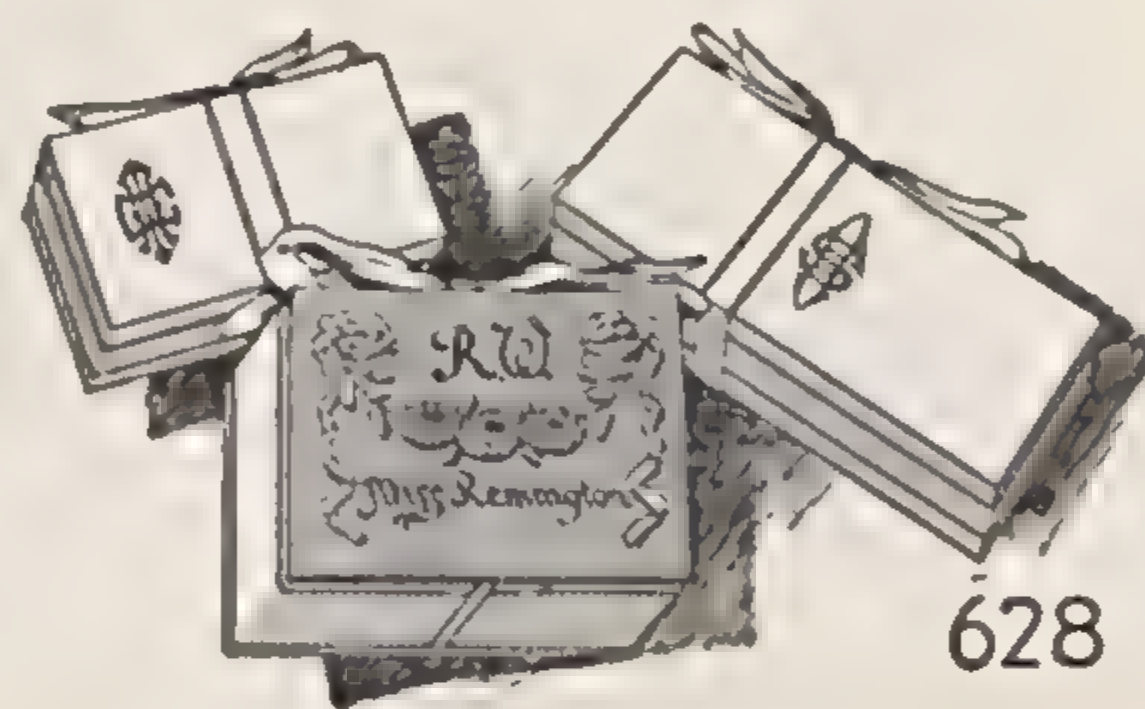
Telephone Greeley 498.

We are now ready to show you our new models and take orders for the coming season. Our Tailoring Department includes everything in ladies' and misses' apparel. An early call will be greatly appreciated. A ready-to-wear department has just been opened.

## *Suggestions for Weddings.*

SEND us the Color and Flower Scheme of your Wedding, the number of guests expected at the Reception and the size of the Bridal Party, and we will be pleased to send you suggestions of DEAN'S latest New York ideas, with prices of Wedding Cake in boxes with monograms of distinctive design, filled with DEAN'S famous Wedding Cake; the Bride's Cake, containing special gifts; unusual Favors for the Bridal Party, Cases for the Ices, Special Confetti, the Bride's Cake Knife, etc., etc.

Visitors to New York always welcome.



*Dean's*  
ESTABLISHED 72 YEARS

628 FIFTH AVE. NEW YORK.

## AITKEN, SON & Co

(FOUNDED 1835)

IMPORTERS, MANUFACTURERS

### *FALL and WINTER FASHIONS in TRIMMED MILLINERY*

Tailored Suits and Street Costumes, Afternoon and Evening Gowns, Theatre Wraps, Auto and Service Coats.

*French Lingerie, Peignoirs*

Misses' and Children's Dresses, Tailored Suits, Hats and Dresses for School and Street wear.

**BROADWAY & 18<sup>TH</sup> STREET**

NEW YORK

See that your  
**Corset Garters**  
are made of

*Everlastik*

Trade Mark Reg. U. S. Pat. Off.

**The Garter Web that  
Out-lasts the Corset**

HUB GORE MAKERS (Established 1884), Boston, Mass.

—and spare yourself the trouble and expense of putting on new ones before the corset wears out. EVERLASTIK is by far the most durable and satisfactory garter elastic made—woven by a special process (patent applied for), so that the rubber strands cannot slip after being cut by the needle in sewing—holds its elasticity under all conditions.

Ask for separate hose supporters made of EVERLASTIK. Buy it by the yard. Good manufacturers and dealers use and sell it. If not at your dealer's, write us and we will see that you are supplied.



FOUNDED 1857

## POTTIER & STYMUS CO.

INTERIOR DECORATIONS FURNITURE      TAPESTRY WEAVING CABINET WORK



**H**AVING maintained for fifty-five years the highest standards in the art of furnishing and decorating interiors, we invite the closest investigation of our long record and complete facilities for producing the most satisfactory results at the lowest consistent cost.

By the perfection of our craftsmanship we aim to perpetuate the ideals formulated by such eminent artists as Chippendale, Adam, Sheraton and other cabinet makers, designers and decorators of note.

Practical, artistic treatment in the Interior Decorating and Furnishing of city or country houses, however simple or elaborate the requirements, is assured. Your blue prints, or a rough drawing, mailed to us will bring helpful suggestions, or our representative will call.

No. 205. Mahogany Corner Cabinet and drop-leaf table with satinwood inlay after Sheraton. Size, 75 inches high, 31 inches wide, 17 inches deep. Price \$85, F.O.B.N.Y.

Illustrated brochures describing our interesting Studios and Manufactory, also illustrations of our Furniture reproductions of the Old Masters with price list, sent on request.

LEXINGTON AVENUE AT 41<sup>ST</sup> STREET, NEW YORK  
PARIS 18 RUE DU FAUB<sup>ERG</sup> POISSONNIERE

## TO THE RESCUE, COUTURIERS!

Slim, Youthful Figures the Couturiers  
Delight to Clothe, but No One Comes to  
the Rescue of the Stout Women of Fifty

**I**T is lo! these many years since fashion decreed that women should affect a stove-pipe silhouette, but Nature, with her usual obstinacy, continues to create the human form in curves, more or less beautiful, according to the individual. The young, slim woman can conceal these curves beneath straight-lung gowns and wraps, but how about the plump, elderly woman whose flesh will not be subdued? Creators of fashions, couturiers, we elderly women send forth an appeal to you. Hear us and do something to mitigate the hardness of our fate.

### WILLING SPIRIT, BUT WEAK FLESH

It is not that stout women are unwilling to suffer in order to achieve the fashionable silhouette. For the most part they will scourge the spirit to any extent that the flesh may be beautiful, but not even an unlimited course of Sandow exercises, followed by the application of Sandow corsets, will convert a broad, stout woman of mature age into a narrow young girl.

A woman with shoulders which have retained their youthful beauty, as shoulders often do until late in life, may have developed unfortunately large hips. With a skirt slightly full, just enough to give "spring," as the dressmakers call it, from the waist to the ground, she may still pass for a handsome and stately person, but what if the poor lady be forced to wear a skirt which resembles a trouser? Can a peony ever become a columbine?

Prudes object to the modern display of "the human form divine." It is not so much a question of ethics as of esthetics. Were the form really divine, there would be little objection to showing it; the trouble is that it is much more human than divine. If a woman is lovely, the simpler and more clinging her gown, the pleasanter for those who see her.

But this is a counsel of perfection.

Let us admit that the human race, taken as a whole, is not handsome.

Along any city street one can walk many blocks without seeing any women who rise above mediocrity in appearance. There are little, fat women, with short skirts strained across their ro-

tundity, tall, lean ones, with large feet shuffling in and out of the fashionable *trouser*, medium-sized girls who are young enough to be presentable in anything, but where, in all the crowd, is the goddess who has a right to display her charms to the public?

### THE CURVES OF YESTERYEAR

One sighs and longs for the reticence of a few years ago, when curves, only slightly accentuated, were more provocative of admiration than the bleak and often ugly outlines of to-day which leave nothing to the imagination.

In the time of Napoleon one would have felt nervous about the adhesiveness of the bodices, which were so scant, so tight, and seemingly so insecure. Now the bodices are more dependable. It is below the waist-line (an artificial one) that the dressmakers are so economical.

What are we elderly women to do?

Perhaps we are that vulgar, despicable, unpermissible thing—fat, and perhaps we are afraid to take patent medicines, and are disinclined to starve. What then? Must we dive about the streets concealed beneath the bonnets of taxis in dresses which not only move the beholder to mirth, but which endanger our lives as well as our dignity? Are we to mince about our gardens in garments that crack every time we pull up a weed? Will no Worth or Lucile invent a suitable costume for us, the stout women of fifty?

We don't want the vote. We want a dress that isn't *passé* and dowdy, and that doesn't make us look like freaks.

EDITH BIGELOW.

### Do Your Autumn Shopping in New York via Vogue

"Yes, I received the dress and your letter to-day with enclosure, and I thank you for both," writes a Vogue subscriber in Worcester. "The dress was a surprise—it is so dainty and simple for the small expenditure. The packing itself showed such thoughtfulness that I shall come to New York often (through Vogue) and let you shop for me."



**JHC**  
LADIES' TAILOR

# Comstock

286  
FIFTH  
AVENUE  
NEW YORK

## Alterations Ladies' Suits

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### Old Suits Made New

Suits that have seen hard service while traveling, or that have lost their style wholly or in part, can often be altered and renovated at surprisingly small expense. I will be glad to give you my assistance in restoring your entire wardrobe.

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GOWNS AND  
WRAPS NOW  
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A woman's personal satisfaction in looking charming and jainty is doubled when she knows everything about her is exquisitely clean.



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are thoroughly hygienic and healthful to the most delicate skin; are absolutely free from rubber, with its disagreeable odor; can be easily and quickly STERILIZED by immersing in boiling water for a few seconds only. They are preferred by well-gowned women of refined taste.

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Misses' and  
Exercising Corset—  
a new Fall Model

## The Schwartz Corset

A CUSTOM MADE CREATION, DESIGNED AND FITTED UNDER THE PERSONAL SUPERVISION OF MADAME SCHWARTZ.

A pronounced success from every standpoint of comfort, fit and fashion—adapted in every detail to the *individual's* requirements.

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*Furriers and Importers*  
16 WEST 32nd STREET  
New York  
(OUR ONLY ADDRESS)



## COAT IN BROADTAIL & ERMINE

Our models for the Winter season are now on exhibition



## S O C I E T Y

### Died

#### NEW YORK

**Hewitt.**—On August 14th, at her summer home, Ringwood Manor, N. J., Sarah Amelia Hewitt, widow of Abraham S. Hewitt.

**Satterlee.**—On August 14th, at Quogue, L. I., Virginia Churchill Satterlee, widow of Clarence Satterlee.

#### RICHMOND

**de Sibour.**—On August 11th, at Narragansett Pier, Mary Louise Johnson, Vi-comtesse de Sibour, widow of the late Vi-comte Gabriel de Sibour.

### Engaged

#### NEW YORK

**Barry-Bryden.**—Miss Ellen Barry, daughter of Major-General Thomas H. Barry, U. S. A., to Lieutenant William Bryden, Fifth Regiment Field Artillery, stationed at West Point.

**Brown-McGee.**—Miss Dorothy Brown, daughter of Mr. and Mrs. George S. Brown, to Lieutenant Hugh Henry McGee of the Second Cavalry, U. S. A.

**Cunningham-Sargent.**—Miss Mary Hale Cunningham, daughter of Mrs. James Cunningham, to Mr. Murray Sargent.

**McLean-Ravenscroft.**—Miss Helen McLean, daughter of Mr. and Mrs. James McLean, to Major Herbert Valentine Ravenscroft, of Worcestershire, England.

**Prentice-Hoagland.**—Miss Eleanor Sheldon Prentice, daughter of Mr. William S. P. Prentice, to Mr. Joseph C. Hoagland.

**Ripley-Scott.**—Mrs. Sidney Dillon Ripley, daughter of the late Henry B. Hyde, to Mr. Charles R. Scott.

#### BOSTON

**Forbes-Emerson.**—Miss Amelia Forbes, daughter of Mrs. J. Malcolm Forbes, of Fredonia, Mass., to Mr. Raymond Emerson, of Concord, N. H., grandson of the late Ralph Waldo Emerson.

**Foster-Tappan.**—Miss Catherine Foster, daughter of Mr. and Mrs. Charles H. W. Foster, to Mr. Robert Meredith Tappan.

**Saltonstall-Weld.**—Miss Katherine Saltonstall, daughter of Mr. and Mrs. Philip Saltonstall, to Mr. Philip B. Weld.

#### NEW ORLEANS

**Bowne-Rainey.**—Miss Amy Lawrence Bowne, daughter of Mr. Edward R. Bowne, of New York, to Mr. James Rainey, Jr.

**Rainey-Sistrunk.**—Miss Celia Broadway Rainey, daughter of Mr. James Rainey, to Dr. Walter Ellis Sistrunk.

#### PHILADELPHIA

**Phillips-Fox.**—Miss Elizabeth Dale Phillips, daughter of Mr. Alfred Ingersoll Phillips, to Mr. George Fox.

#### RICHMOND

**Hunter-Willis.**—Miss Carrie Olivia Hunter, daughter of Mrs. Charles Williams Hunter, to Mr. Marion Gordon Willis, Jr.

#### SAVANNAH

**Hull-Magruder.**—Miss Mary Blue Hull, daughter of Mr. and Mrs. Joseph Hull, to Lieutenant Lloyd Burns Magruder.

#### WASHINGTON

**Ryan-Simpson.**—Miss Marie Louise Ryan, daughter of Mr. and Mrs. Charles Burrill Ryan, to Lieutenant George W. Simpson, U. S. N.

### Weddings

#### NEW YORK

**Webb-Osborn.**—On September 11th, Mr. Vanderbilt Webb, son of Dr. and Mrs. W. Seward Webb, and Miss Aileen Osborn, daughter of Mr. and Mrs. William Church Osborn.

#### BOSTON

**Foss-Cobb.**—On September 3rd, in the First Congregational Church, Newbury, Vt., Mr. Noble Foss, son of Governor and Mrs. Foss, and Miss Katherine Cobb, daughter of Mr. and Mrs. Frederick L. Cobb.

**Verdi-Lasell.**—On September 14th, at Oakhurst, Whitinsville, Mass., Mr. Minturn de Suzzara Verdi and Miss Marion Lasell, daughter of Mr. and Mrs. Chester Lasell.

#### CHICAGO

**Bartlett-Owsley.**—On August 15th, Mr. Paul Bartlett and Miss Lina Harrison Owsley, daughter of Mr. and Mrs. Heaton Owsley.

#### PITTSBURGH

**Schwab-de Villiers.**—On August 22nd, Mr. Henry Baldwin Schwab and Miss Kate Lochner de Villiers.

### Weddings to Come

#### NEW YORK

**De Witt-Seabury.**—On September 21st, at the home of the bride, Lawrence, L. I., Mrs. Elizabeth Neilson De Witt to Mr. Gerald Abbott Seabury.

**Duncan-Noel.**—On September 28th, at Port Washington, L. I., Miss Nathalie Duncan, daughter of Mr. and Mrs. William Butler Duncan, to Mr. Louis W. Noel.

**Gilbert-Renshaw.**—On November 21st, at the country home of the bride's mother, Miss Lilla Gilbert, daughter of Mrs. H. Bramhall Gilbert, and Mr. Howard Renshaw.

**Iselin-Laughlin.**—On September 18th, Miss Thérèse Iselin, daughter of Mr. Adrian Iselin, to Mr. Irwin B. Laughlin.

### Calendar of Sports

#### AUTOMOBILING

September 17.—Grand Prize Race, Milwaukee Automobile Dealers' Association.

September 20.—Pabst Trophy Race and Wisconsin Trophy Race, Milwaukee Automobile Dealers' Association.

September 21.—Vanderbilt Cup Race, Milwaukee Automobile Dealers' Association.

#### DOG SHOWS

September 14.—Trenton Kennel Club, Trenton, N. J.

September 19.—Framington District Kennel Club, South Framington, Mass.

September 19-21.—Genesee County Kennel Club, Batavia, N. Y.

September 23-26.—Southern Collie Club, Memphis, Tenn.

September 24-27.—La Crosse Kennel Club, La Crosse, Wis.

#### GOLF

September 7-14.—Del Morte Golf and Country Club, Annual Fall Tournament for the Pacific Coast Championship.

September 9-14.—Onwentsia G. C., Seniors' Tournament.

September 9-14.—Ekwanok C. C., Inter-collegiate Championship.

September 9-14.—Inverness Club, Toledo, Ohio State Championship.

September 12-14.—Annual Invitation Tournament, National Golf Links, Southampton, L. I.

September 19-21.—Philadelphia Cricket Club, Annual Invitation Tournament.

#### HORSE RACING

September 23-October 4.—Columbus.

#### HORSE SHOWS

September 16-20.—Detroit, Mich.

September 16-20.—Ogdensburg, N. Y.

September 17-19.—Rochester, N. Y.

September 23-28.—St. Joseph, Mo.

September 25-28.—Bryn Mawr.

#### YACHTING

September 14.—Atlantic Yacht Club Championship.

September 14.—Seawanhaka-Corinthian Yacht Club, Fourth Race, Third series for S. C. Y. C. fifteen-footers.



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*Ladies' Tailors & Furriers*

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Pay Duty and Be  
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House Annoyance,  
When the Latest Models  
By the World's  
Foremost Creators  
May Be Obtained At  
Our Establishment.  
  
Satisfaction Guaranteed

**DIRECT**  
FROM  
*The Manufacturer*  
**YOU CAN SAVE**  
**33 1/3 to 50%**  
ON GLOVES BY ORDERING  
DIRECT from us

We make only fine gloves,  
equal to the best imported;  
made of imported skins of high-  
est grade, and by the best  
glove-makers. We sell to you  
at wholesale prices, and with-  
out addition of a high duty.

**16 Button Glace.** White, tan  
or black. Retailer's price  
\$2.50 up. Our price **\$1.69**

White-embroidered in black or white.  
Retailer's price \$3.00 up.  
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**Short White,** pique or overseam.  
Retailer's price \$1.50.  
Our price **\$0.95**

Embroidered in black. Retailer's  
price \$1.75. Our price **\$1.10**

**Gray Mocha.** Retailer's price \$1.50.  
Our price **\$0.95**

**Walking Gloves** in Tan Cape, man-  
nish style. Retailer's price \$1.50.  
Our price **\$0.95**

*Gloves made to order to match  
almost any gown*

*Send trial order and request  
for Fall Catalog*

*Exchanges made or money re-  
turned if gloves are not  
satisfactory*

**W.W.SMITH COMPANY**

226 Lafayette  
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## THOMAS CORT SHOES

**A**BSOLUTE foot comfort—  
refined style—and lasting  
quality, are assured the  
wearer of Thomas Cort Hand-Sewed  
Shoes.

Made a lot differently, and better, than  
the ordinary ready to wear shoes. Uppers  
and vamps fitted by hand; selected skins, long-  
tanned, hand lasted and sewed, edges hand  
skived, in short, only custom made processes are  
used throughout—even to the finishing of the  
buttonholes.

Because of this care and quality, the character of the  
shoe remains; the wearing service is twice that of the  
ordinary footwear.

Thomas Cort Hand-Sewed Shoes are made in a wide range of fash-  
ionable models for every occasion—Street, Dress, Business, Hunt-  
ing, Riding, Golf, Tennis, Yachting.

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## Pearls and Maline The New Paris Bow Clasp

A delightfully chic and effective  
neck dress for smart Summer wear



**Ornamented Pearl Clasp Fin**

adjustable to any bow. Very Parisian and at the  
same time practical. Saves ribbon, time and  
patience. Looks like clasp of genuine pearls.  
Your money will be cheerfully refunded if you  
are not entirely satisfied.  
For only 50c we will forward you this French  
Pearl Clasp; or Maline or Velvet Bow (any color)  
with Clasp, all in strong box, prepaid, all for 50c.  
The two top illustrations are fancy Pearl Clasp  
with Maline Bows; either one in box postpaid \$1.  
**TO DEALERS:** Send today for our special offer  
and display card; it will help sell your ribbon.  
**BEST SILVER CO., Dept. V, 83 Chambers St., N. Y.**





Specimen Model

**Jos. Stein & Company**

*late with Stein & Blaine*

Importers and Makers of

**Tailored Suits and Furs**

Introduce

the styles for the  
**Coming Season**

Your inspection invited

**21 West 45th St.**

*Just off 5th Ave.*

**New York**

*Inquiries given special attention*



## AS SEEN BY HIM

(Continued from page 40)

distorted. At nearly all the watering places and resorts, ranging from Newport and Bar Harbor down the scale, men are usually at a premium, and so are those who are willing to entertain lavishly. Hence if Mr. and Mrs. Lochinvar come to our sacred summer abiding place, and if these good people have introductions and well-known persons promote them, if they have a *cordon bleu*, a garage filled with motors, a yacht or so, and other adjuncts befitting the time and place, we are delighted to go and dance and dine at their homes. In England society does this, often without acknowledging it, deeming it sufficient that its presence advertises the new arrivals. Here we have a sense of Puritan chivalry (I think I can combine these two most diverse terms) and we feel under obligations of some kind. So sometimes "common people" creep in at Newport, and add to the gaiety of the season, but not all of them eventually succeed.

I do not see any difference in the present social status at Newport than when I first went there, well over twenty-five years ago. At that time the older set said the same things about the wealthy people who were building elaborate "cottages" as those who came in at that period now say about the new element. To be sure, we are more extravagant to-day, and our display must naturally seem vulgar to those who were conservative in that day or even to those who had just "arrived."

Even in old days the bars at Newport were, as a rule, down in summer. The late Mrs. Astor, when she entered there with a ball in summer, asked a number of people to Beechwood who never could have received a card to her ball in town, and Mrs. Astor, although conservative, was kind to many worthy persons struggling for a foothold in the social whirlpool. On the whole, I do not think that Newport has lost an inch in the social scale. I think it has gained.

### THE GODS ON OLYMPUS

One of the extremely clever and most hospitable of our Newport hostesses was quoted in the papers as saying that she was tired of the treadmill and round of stupid dinners and dances, and that she would keep her house open for only three weeks. This she most surely did not say. She has always come to the rescue and saved the season when it threatened to be dull, by some original ruse, and this year bravely stood to her colors as far as entertaining was concerned, and did more toward making Newport gay than any one else.

Mrs. Atherton, in a somewhat vulgar but amusing book, "Julia France and Her Times," revives the moss-grown quotation, "New is new and republics are republics." Mrs. Winston, a character in the novel, said once to Mrs. Macmanus in discussing a *grande dame* from New York, "What silly asses they are to talk 'family' in Europe. We like some and we don't like others, and that's all there is to it." Mrs. Atherton hit us off famously there. Although we may have a little Dutch or Huguenot or Puritan or Virginia cavalier blood, we are yet, even the oldest of us, quite new, and perhaps we ought to be thankful that we still smell of the varnish of the shop. And so we should welcome with open arms those who have reached the summit where we sit like the Gods on the Olympian Mount.

## DANDRUFF AND FALLING HAIR Prevented by



## Treatment with CUTICURA SOAP

And Cuticura Ointment. Directions: Make a parting and rub gently with Cuticura Ointment. Continue until whole scalp has been gone over. Next morning shampoo with Cuticura Soap. Shampoos alone may be used as often as agreeable, but once or twice a month is generally sufficient for this special treatment for women's hair.

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.

♣ Tender-faced men shave in comfort with Cuticura Soap Shaving Stick, 25c. Liberal sample free.

## "Behind the Scenes"

♣ That's where The Theatre Magazine takes you.

♣ For the benefit of the few who are unacquainted with The Theatre Magazine, two numbers have been bound in one, containing a wealth of pictures and entertainment.

♣ The price of two single copies of The Theatre is 70 cents. This special "Two in One" edition will be sent upon receipt of 25 cents.

♣ We are not selling this special edition. The 25 cents does not cover the cost of the paper. We ask it merely as a guarantee that we are sending it to a lover of the dramatic art.

**The Theatre Magazine**  
8 W. 38th Street, New York

## BEAUTIFUL ART IN BEADWORK

Gives plain directions, with illustrations, how to make Necklaces, Belts, Purses, Lampshades, Hair Ornaments, Dress Trimmings and *hundreds* of pretty things for the home, to Wear and to Sell. One young lady, taking a design from this book, bought \$5 worth of beads and made a purse, which she sold for \$100.

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A New Ostrich Trimmed  
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**FOR** over half a century—1848 to 1912—  
the name "Utica" has stood for good and reliable sheets and  
pillow cases. Millions use them. Look for the "Utica" label.

Sold by most good dealers  
Our "Mohawk" Brand is a good  
sheet, not quite so heavy as "Utica".

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COTTON MILLS - - - Utica, N. Y.



"Solid Comfort" at last  
with this new

**DeBevoise**

(Pronounced "debb-e-voice")

**Dress-Shield Brassiere**

Guaranteed Dress Shields are  
sewed inside net sleeves. In-  
visible, can't roll up or get out  
of place. Washable and al-  
ways ready.

¶ Ends the bother of attaching  
Shields to every waist you wear.

¶ Keeps the Shields from "show-  
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and waists.

¶ Makes a fancy corset-cover un-  
necessary—so chic and dainty  
itself.

Insist upon this label.  
There is no substitute  
for the best.

**DeBevoise**  
Brassière

Write us today for our beautiful illustrated brochure of 150  
DeBevoise styles for every figure and occasion. It is free.

**Chas. R. DeBevoise Co., 33-F Union Square, New York**



**DeBevoise No. 1502**  
All-over embroidery, lace and  
ribbon trimmed. Hooked front.  
All sizes from 32 to 48.

**Price \$2.00**

Similar DeBevoise Models:

No. 2406, Jap. Silk	\$3.50
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The DeBevoise Dress-Shield  
Brassiere may be had in net  
for evening wear if desired.

The DeBevoise is for  
sale at all leading  
stores.



# HOROSCOPE of the MODES

**S**LEEVES, collars, waist-lines, full or clinging skirts—these are the details one scans with eager eye at the opening of each new season in order to grasp the multitude of little new touches that differentiate the old from the new.

## CLOTHING THE ARM

In sleeves, the kimono and the long shoulder are still in use for the house gowns, though these are so tucked, draped, and gathered that, whether worn long, short, or three-quarter, they are just a mass of fluffiness and drapery.

Cuffs of lace, net, and chiffon, draped full and ending in loose, hanging loops and ends, finish many of the sleeves, both long and short. On the long sleeve the fullness is generally held in place at the back of the hand by a row of tiny buttons, or else the lace or chiffon from which the loop is formed is run through a slash in the sleeves just at the wrist-line.

Coat sleeves are, as a rule, inserted in the armhole, and one or two of the models seen at Martial et Armand's were not merely eased in but showed a decided fullness.

The high, standing, close-fitting collar is still in abeyance, and the throat at least is generally left bare, but the Elizabethan ruff and the Medici ruche are much shown in modified forms. The sketch in the lower, left-hand corner shows a pretty variation of the latter type. It is made of creamy Malines lace, wired to keep its shape. It flares slightly at the side and gradually tapers into a pointed decolleté both back and front.

## COAT AND SKIRT TALK

Coats reach to the hips and below about eight or nine inches. Many are cutaway with tight-fitting, or nearly tight-fitting, backs; others are made with a fitted basque that extends from a high empire waist.

Heavy, rough, woolly cloths such as ratine and velours de laine, corded silk, and moire antique, are much used for street costumes.

The use of contrasting coats and of two kinds of materials in costumes, such as satin in combination with brocade velours de laine, or of soie de laine with



The evening scarf is being superseded by filmy mantles

brocaded velvet, is a feature of many of the more ceremonious models.

Skirts show an unlimited amount of drapery directly in the back; the material is practically "jaboted" from the waist-line to below the knees, where it is often caught in by a band of fur, or held in place by an inserted panel of plaited satin or other contrasting material. This mode, when carried out in the thick, woolly materials of the tailor-mades, shows a most startling departure from the clinging silhouette.

Yoked skirts are also much in evidence at one of the smart houses. The yokes separate on either side of the front panel, extend quite to the middle of the back, and curve down to about three inches below the hips at both the side and back, from whence the lower part of the skirt is laid on in scanty gathers. In heavy, corded silk or moire this yoke arrangement gives a most graceful line.

Many of the models show at the bottom a noticeable increase of fullness, which is gained by the insertion at the back or in the sides of plaited panels, laid in box plaits or wide side plaitings.

Short skirts are very short, and the skirts of both tailor suits and evening gowns are slashed in deep points at the front, so that the entire foot and ankle are plainly visible in walking.

In the tailor suits of unlined, reversible ratines and velours de laine this slash is practically a necessity, for these heavy materials cling so annoyingly around the feet, and the skirts are still so scant that it would otherwise be almost impossible to walk.

## MANTLES SUCCEED SCARFS

Martial et Armand have designed some charming little capes or scarfs of lace and chiffon to wear with evening gowns. These are made, as a rule, on the same lines as the deep-pointed cape or shawl of our grandmother's day, and are replacing the scarf for ballroom use. These mantles are made of the thinnest, filmiest lace, in black, white, or colors, and are edged with full flounces that

(Continued on page 92)



Many hair ornaments are worn directly in back and low on the head



The smart flare of the Medici ruche is retained by wiring



## Corset Facts

"The Parisienne who is characteristically well dressed knows that she would rather economize in her gown than her corsets. For she realizes that a good corset is the foundation of good fitting gowns. A poor corset will spoil the most expensive outfit she can buy."

If you are going to be a well-gowned woman, you cannot afford to overlook these facts. Therefore, the corset which gives the chest, shoulder and hip muscles freedom, yet holds to comfortable firmness; that is made to fit youthful figures or to make the figure look youthful; that brings out the beauty of lines which add charm to the gown is the only one adequate. With all of this in view, have you ever considered the Peetz Front Lace Corset? It is the highest art in corseting.

Ready to wear and custom made—prices \$5.50 to \$35.00. Walohn boning used according to prices.

**Peetz**  
Front Lace Corset

36 East 33rd Street, New York

Annette

Exclusive Styles

27 West 38th Street, New York



Showing Advance Fall and Winter Models

Stunning Bernard Model in serge or whip cord. New draped skirt, self panel bound with flat mannish silk braid. Buttons and button holes of silk braid. Batiste vest, double frill of val. lace and amber button trimmed. Novelty leather belt.

Special \$29.75

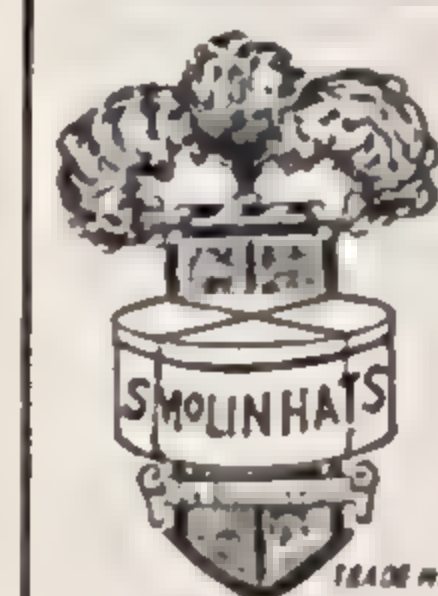
Serge Gowns	- \$20.00	} and upward
Meteor Gowns	24.50	
Afternoon Gowns	35.00	
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Assure yourself of style and quality by insisting on this Trade Mark in the lining of your next hat.

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(Founded 1885)



# J. & J. Slater

## Shoes for Fall Wear



### Women's Boot

Black russia and tan russia.  
Low, broad heels and round toes.  
Medium extension sole.  
This boot can be worn with great comfort.



### Men's Oxfords

Made in tan and black russia on our new English last. Medium toe, close extension. Appeals to the conservative taste.

THE J. & J. Slater Shoe—pre-eminently the shoe for the gentlewoman and gentleman—in its making, the work of fine art, foreshowing every new trend of most exclusive fashion.

The J. & J. Slater shoe for children is a notable feature to which particular attention has been given—shoes for the young folk which are anatomically correct, yet still possess style and character of their own.

Illustrated price list, "A Package of Shoes" with book of instructions and measurement blank mailed on request

Broadway at 25th Street, New York



### Regents

Patent leather vamps and ribbed silk cloth quarters with colored stripe, in green, blue, red, grey and black. Heels of same material—trimmed with cut steel slides.



### "Duchess"

Made in black russia and patent leather—short tongue with covered buckles. Inch and seven-eighths heels.

## Mme. Leonard

Manufacturer

### Costumes for All Occasions

Now showing new, original and attractive styles for Fall not to be found elsewhere.

### Semi-Adjustable MATERNITY APPAREL

We are specialists in the making of these garments. No establishment in New York has facilities equal to ours.

Every garment shown in our shop is original with us and is especially designed to meet the changing conditions without alteration.

No. 19507. Good quality pharmeuse dress of the latest creation. Vest, collar and cuffs trimmed with contrasting colors in satin as desired, with fancy ball buttons to match satin. Fine shadow lace jabot. As illustrated.

No. 19507

Price, \$28.50

DRESSES FROM \$12.50 UP  
COWNS AND NEGLIGÉES FROM \$6.75 UP

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Importers of French Millinery  
Sunshades and Novelties  
Childrens Hats  
Mourning a Specialty

Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery work rooms.

## BE YOUR OWN MANICURE

By using BEECHAM'S

## ALABASTRINE

which keeps the nails in perfect condition and the hands smooth, soft and white. Price 65c.

## ODORCIDE



Entirely nullifies the odor of perspiration. It is invaluable when playing golf, tennis and all other outdoor sports. Ladies should drop a little on their dress shields, or better still, apply with an atomizer. DOES NOT CLOG THE PORES. 50c. and \$1.00.  
BEECHAM'S NON-GREASY VIOLET CREAM. Beautifies the skin. Cooling and refreshing. Ideal when motoring. 50c.  
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THIS beautiful Robespierre Collar, guaranteed real Irish Crochet, made in Ireland, only \$1.75.

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# R. J. HORNER & CO.

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NEAR FIFTH AVE.

## FURNITURE-DECORATIONS-RUGS NEW YORK

### OPENING FALL SEASON OF FUR- NITURE

In our new warerooms we are exhibiting our Fall collection of Furniture, a display significant of the finest of the furniture makers' art.

The showing is particularly rich in Furniture of the various Periods, including Elizabethan, Charles I, Jacobean, Georgian, Tudor Gothic, William and Mary, Sheraton, Chippendale, Hipplewhite, Adam, Louis XVI and other styles.

### RUGS

Our collection of Oriental Rugs includes exquisite designs in Kermans, Sarouks, Afghans, Mahals, Serabands, Boukaras and other weaves. Quality and Dyes guaranteed.

Send for booklet "Discourses on Decoration Art in England."

## HOROSCOPE of the MODES

(Continued from page 90)

fall in the most graceful folds over the arm and down the front, and are infinitely more attractive than the plain, straight scarf of the past. A mantle of thin black lace seen at the Premet collection had an appliqué of medallions of deep pink, shaded roses made from narrow, grosgrain ribbon. Another unlined mantle of blue net was edged with a two-inch fringe made of looped strings of porcelain beads of the same shade as the net.

One of the pretty substitutes for the scarf is shown at the top of page 90. A full kimono cape of white net is outlined with box-plaited ruchings of the net that band in the fullness at the bottom. The short sleeves, scarcely more than long shoulders slashed on the top, are edged with the same trimming. A plaited dog collar of net, encircled with pearls, carries out the trimming scheme.

Evening wraps are apparently made in two portions, a full, draped, cape-like upper part, with fullness caught in below the knees, and a draped, clinging under portion. The sleeves are large, though often concealed by the full folds of the drapery. Necks are quite décolleté, and many show no sign of fur or other trimming though either or both of these may be used in profusion on other parts of the wrap. The linings are of plain, bright-colored satins, often finished by a plaited, puffed band about four inches wide, which weights the edges and gives a pretty effect when the wraps are opened.

### SEEN IN THE EVENING

Many of the hair ornaments are worn directly in the back and low on the head just where the chignon should be, but the chignon, following the cry for close-fitting turbans and toques, is quite disappearing. In this case, as shown in the sketch in the middle of page 90, the long ends of the back hair are deftly concealed beneath great, soft waves. The ornament, made of a pair of tiny, spreading, black feather wings, thickly spangled with rhinestones, pins to the hair a tall aigrette of uncurled quills of bluish gray, held erect by a wired middle rib of large brilliants.

Waists for evening gowns are extremely décolleté. The neck-line is deeply rounded, and the bodice is made of unlined folds of lace or chiffon.

Two evening gowns of white velvet, heavily spangled in crystal and pearls, seemed to show that richness in fabrics, which had apparently reached its apogee last year, was still to be reckoned with as a feature of this year's models.

### THE JAPANESE "OBI"

One of the interesting features of the Premet collection were the girdles copied after the Japanese "obi." These are made in lace, chiffon, or velvet, and the bow, over half a yard in width, is wired at the edges to keep it in position. It is tied high in the back with its wired ends and loops spreading out just like the wings of a giant butterfly. On velvet gowns these girdles are made of the same velvet as the skirt, and are then arranged in soft loops that fall down over the skirt from each side of the bottom of the high, draped girdle. One of these draped bows was seen on a cherry-colored velvet gown. The broad loops and ends were lined with cloth of gold and so wired that through the widely open sides of the loops, the gold lining was plainly visible.

### JUST JOTTED DOWN

Crystal buttons, white and in bright colors, notably green and red, still figure as trimmings on the gowns of lace and chiffon. They are made in every form—round, square, oblong, pointed, sometimes elaborately engraved, sometimes perfectly plain. One of these buttons, most bizarre in design, trimmed the en-

tire front of a plain, tailor gown of white satin. The button was made in the form of a hollow crystal globe, in the inside of which was an exquisite, little, enameled rose. The colors of the brilliant leaves were so intensified by the flawless crystal which reflected it in myriads of lights that at a short distance the crystal sides were quite visible, and the effect was that of a perfect, miniature rose.

A Watteau panel was used with charming effect on a white satin evening gown at one of the openings. It was made of thin silk grenadine, heavily beaded in pearls and jet—a change from the older combination of crystal and jet.

Belts for lingerie frocks and house gowns are so elaborate that the exorbitant price of the dress is often due to these rich fantasies. Sometimes they are made of plaques of amber strung together with gold chains, or of jet, or crystal and pearls, joined by silver chains.

An attractive way of tying bows for lingerie, particularly in this day when all beneath the surface must set close and without a wrinkle, is to make them in the form of the flat bows worn on pumps. One of the smartest *lingères* is showing all his newest sets thus trimmed. The bows, of grosgrain ribbon an inch and a half wide, are made with six flat loops of graduating lengths, three on each side of the banded knot.

### A. "P. S." FROM LONDON

Mme. Izod, a well-known London dressmaker, is displaying some wonderful color combinations in her latest models. Pansy blue and pansy purple, especially when the former is of velvet on a satin ground of the latter, are stunning together. Carrot is another color which is going to be in high favor with brunettes. It will be seen in satins, brocaded silks, and brocaded ninons, with the groundwork of carrot patterned with clusters of dull gold or silver flowers. The carrot tint shown is not quite so difficult a shade to wear as that seen in the vegetable garden. It is a mixture of vermilion and orange.

### FASHION DESCRIPTIONS

**P**AGE 23—Upper Illustration.—Evening gown of black net spangled in jet, steel, and crystal, and made over a sheath of white satin. The waist is trimmed with a square bertha of white net worked in parallel rows of crystal beads. The sleeves, mere suggestions of square net tabs, are slashed in the middle, and outlined with beads. The skirt shows the flat front and back, with pannier sides; the fullness is caught in at the knees by a wide flouncing of beaded lace, which rises in a deep point at the middle of the front. The smallest possible touch of color is introduced into the waist by a piece of bright cherry-colored velvet ribbon run under the lace from either side of the shaped bertha. This is a Bob-Marie model.

**Lower Illustration.**—These two frocks, seen at Madame Groult's opening, show her still tenacious of the simple line. The standing figure wears an evening gown of old-rose chiffon, banded with Nattier blue taffeta to hold in the fullness at the feet. The hair band is of crocheted Nattier blue silk with tiny roses. The reclining figure is gowned in white mousseline de soie, embroidered in leaves of Empire green.

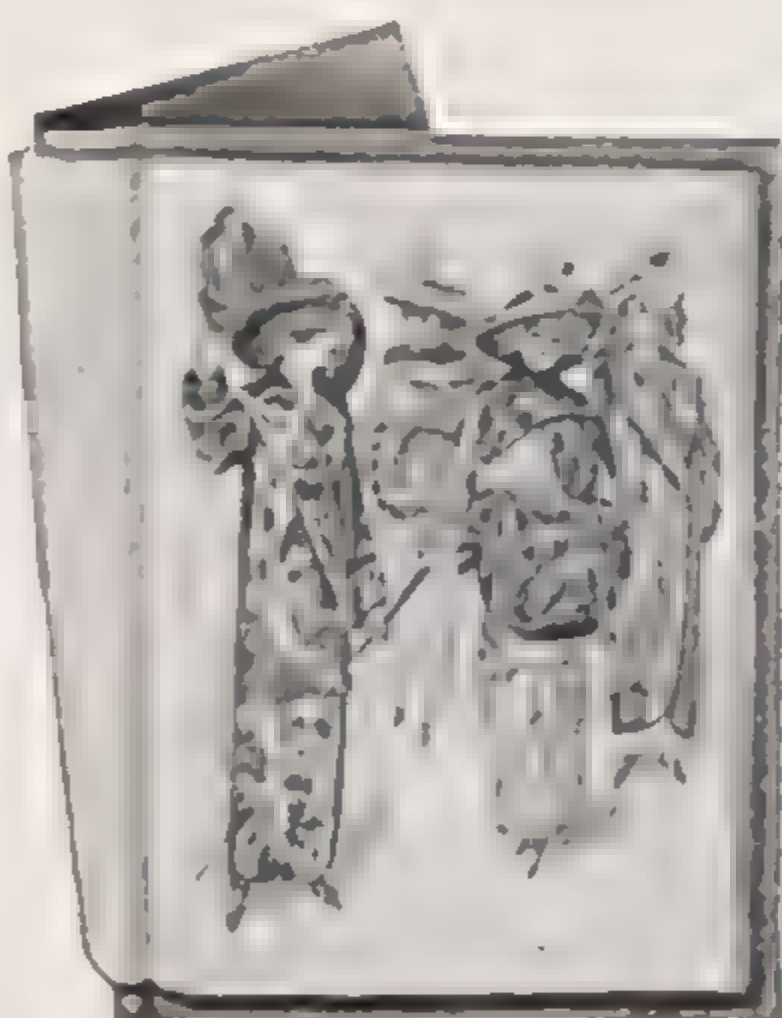
**Right Illustration.**—This model is one of Madame Groult's favorites; it is made with a scant, straight skirt of black-and-white striped velvet, and a short tunic jacket of soft black silk, opening over a full vest of tinted net. A ruffled collar of the net finishes the neck and fastens with a bow of Nattier blue taffeta. A girdle of the same belts in the high waist and ties just to one side of the front.

## Save \$8.<sup>10</sup> on these Albrecht Furs

And Proportionate Amounts On All  
1912-13 Models.

**EVERY** order received now relieves  
our regular season's rush. To induce buying early we offer

15% Discount Until  
September 30th, 1912



from regular prices on all furs listed in ALBRECHT'S  
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This is your opportunity to buy high grade, latest style Albrecht furs at a very substantial saving. Here is an example—

Regular \$54.00 set Model 28-0 and Bourbon Muff, Russian Black pony for **\$45.90**

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Hundreds of prudent women, knowing that ALBRECHT FURS are exceptional values, even at regular prices, take advantage of this annual opportunity for bona-fide savings on their furs.

You can secure Albrecht Furs from dealers in various places or we will ship to you direct and prepay express on cash orders.

If "he" doesn't buy you Albrecht Furs, he doesn't buy the best.

A comprehensive variety of styles among which you will find models suited to your own individual taste,—are illustrated, described and priced in the fifty-eighth annual (1912-13) issue of

## Albrecht's Fur Facts and Fashions

America's Authority on Fur Fashions. Shows furs from actual photographs in their natural colors. States usual trade names of all furs and their corresponding common English names. Gives wearing qualities and many FUR FACTS that will help you to make an intelligent selection and get the utmost for your fur money. Although this book cost thousands of dollars to publish, you can secure a copy by sending 4c in stamps for postage and asking for Fur Facts and Fashions No. 15. The name "ALBRECHT" on furs is your assurance of the best in material, workmanship and correct styles. For generations (over 200 years) back the Albrechts have been furriers. Look for the "ALBRECHT LABEL" when you buy furs. It carries with it a guaranty of satisfaction backed by a house of high repute for 57 years. References: Any Bank or Mercantile Agency.

**E. Albrecht & Son** *Founded 1855*

6th and Minnesota Sts.

Station F

St. Paul, Minn.





FOR the woman who desires that the contour of her body shall be smooth and graceful—that her corset shall contribute to both her health and appearance, and form a perfect foundation for her gowns,

## The Latest Goodwin Model

will be the chief necessity of her Autumn wardrobe.

Write for splendidly illustrated catalog with complete instructions for taking measurements and adjusting corsets, by means of which out-of-town fittings are very successful.

*Goodwin*

Corsets of Every Description  
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CHICAGO

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Model K

Moderately low bust, extremely long, close hip, elastic section across back.



Impervious

Hygienic

## THE ODORLESS DRESS SHIELD

The Odorless quality of OMO Dress Shields has made them famous

THEY are impervious, but contain no rubber, and are free from injurious chemicals. They are double covered; white, light in weight, cool to wear, hygienic, durable, and easily cleansed. OMO Dress Shields are of the highest grade. The trade-mark is protection against inferior quality, and a guarantee goes to the wearer with every pair.

Sample pair size 3 sent for 25 cents  
"OMO Dress Shield Booklet" sent free

The OMO Manufacturing Co., Dept. 9  
MIDDLETOWN, CONN.

## L. M. HIRSCH Sample Shoe Co.

We beg to advise our patrons that we carry on hand all the year round a very large high-grade selection of

## Satin Slippers

in all staple colors  
Price, \$3.00



An extra charge of Fifty cents for slippers made to order from a sample of the material to match your gown.

Silk Hosiery in all shades to match our satin slippers, 95c. and \$1.35.

Mail orders on the above model and our regular full line of sample shoes carefully and promptly filled.

When in New York, Visit our shop.

See our wonderful Bargains in Sample Shoes at 25% to 40% less than regular prices.

404-406 Sixth Ave., N. Y.  
Between 24th and 25th Sts.

L. M. HIRSCH Sample Shoe Co.

## Coughlin

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## FALL SHOWING Dresses, Gowns, Waists

all of original and distinctive designs made in exclusive Fabrics.

The workmanship in our garments lends quality and character to their appearance.

Prices Moderate

"Our Models Always A Little Different"

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The exquisitely delicate  
fragrance of  
**BACCHANALE PERFUME**  
will immediately appeal  
to American Women  
of Fashion.  
Created by Viville of Paris

Cut glass bottle, bronze label, heavily embossed, satin lined bronze and silvered box, standard size, \$ 4.25 the bottle. Half ounce trial bottle \$ 1. Poudre de riz, uniform with perfume, \$ 2.50 the box. At exclusive shops, or direct from  
**LASKER and BERNSTEIN**  
161 William Street, New York. Exclusive Agents for North America.



Model No. 749

Price \$1.00

## A New "Maternity" Brassiere

Model No. 749 of the A. P. Brassiere is a new maternity brassiere. Cleverly arranged through the use of elastic at the waist line and on the shoulders.

**A. P. Brassiere**  
Directoire

This model is but one of the many new additions to the line for the Fall. There's a model to suit your figure. All materials: muslin, French mesh, embroidery, satin, etc. Prices from 50 cents to \$25.00.

SEND FOR FREE BOOKLET  
For sale at all Department Stores

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52 Columbia Heights, Brooklyn, N.Y.  
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# ANSWERS TO CORRESPONDENTS

**V**OGUE stands ready to fill the rôle of an authoritative, friendly, cultivated adviser, always at your service. Any reader can obtain from this department an answer to any question on dress, etiquette, social conventions, schools, smart equipments, entertaining and purchasing, by complying with the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in VOGUE at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to VOGUE.

(B) The writer's full name and address must accompany all questions asked of VOGUE.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

TO W. H. B.

**W**ILL you kindly publish a menu for a plank steak dinner and also the correct way to cook and serve a plank steak?

**Ans.**—A double sirloin steak is the best to get for planking; put it on the broiler, and grill for a few minutes first on one side, then turn it and grill on the

other. Have the planking board exceedingly hot, and put the steak on it quickly, and border with mashed potatoes; then put it back under the broiler. The steak must be turned only once; after this, dust with pepper and salt and plenty of butter.

An attractive garnishing is made by pressing the mashed potatoes through a pastry tube in little mounds around the steak, and filling the spaces in between with a macedoine of vegetables and bits of watercress. Serve immediately, for if anything grows slightly cold about a planked steak it becomes a most distasteful dish.

Fried or baked bananas are also successfully served with steak. To fry them, cut into quarters and drop in butter; to bake, remove the skins, put them in the oven, and baste with butter and sugar.

The following menu would make a particularly appetizing plank steak dinner:

GRAPE FRUIT	
SIRLOIN STEAK PLANKED	MACEDOINE OF VEGETABLES
	CLARET
ROMAINE SALAD	FRENCH DRESSING
	CHEESE STRAWS
LEMON WATER ICE IN FORMS	LITTLE CAKES
	BLACK COFFEE

TO MISS J. M'C.

Will you be kind enough to tell me whether or not it is good form for husband and wife to use a joint calling card, and if so, how must the card read? Or are individual cards preferred?

**Ans.**—Joint cards for husband and wife are quite as good form as the individual ones, and may be used when returning calls, in sending joint presents, or when sending regrets for a reception invitation. They should be larger in size than the individual cards and should read, for example: Mr. and Mrs. Samuel Jennings Strong; not Mr. and Mrs. Samuel J. Strong.

## GUERLAIN

FONDEE en 1828



RUE DE LA PAIX 15 PARIS      USINE A BECON LES BRUYERES

### POUR TROUBLER VAGUE SOUVENIR

TWO LASTING SCENTS

*New Premises in 1913*  
68 AVENUE DES CHAMPS ELYSÉES, PARIS



### THE GIRDLE L'AGREABLE



No. 1

No. 2

is a new and practical labor saving article, invented by a dress-maker of many years' experience, and protected by both design and mechanical patents. The narrow belt gives a close, clinging effect in the waist line, which prevents the dress from riding up, holding it in position more firmly than anything else in present use. The No. 2 for lined or unlined dresses. No. 1 is for lined dresses only.

Sold in New York City by Gimbel Brothers, 2nd St. & 6th Avenue; H. C. T. Koch & Co., 125th St.; John Wanamaker, 14th Street and Broadway.

If your merchant does not carry them, send a stamped and addressed envelope for information to

**S. L. BRUNDIGE, Sole Manufacturer, 104 State Street, West, SAVANNAH, GA.**

### ALL CORSETS

FROM \$5.00 UP  
TO BE FULL VALUE

### SHOULD BE BONED

WITH

## WALOHN

The Genuine has "WALOHN"  
stamped on EVERY strip

For FREE Sample and "Reasons Why"

Address: Walohn Mfg. Co.

31 Union Square W. Dept. A. N. Y. City

### GREAT BEAR Spring Water

Its Purity has made it famous

SPANGLES & EMB. MATERIALS

### BEADS

FOR BARS AND CHAINS, Curran, Gold Threads, Cross Stitch Materials, Jewelry, Silks and Woollens, Lace Trims.

EVERYTHING YOU CAN THINK OF IN THIS LINE

(Don't miss the last shipment. Send stamps for mail list.) Est. 1880.

PATRICK REXTER, IMPORTER, 111 E. 9th St., N. Y.

WHOLESALE & RETAIL

### FREE

Send 2c stamp to cover postage for liberal samples of Keeler's Superior Cold Cream, Cold Cream Soap and Face Powder, the finest preparations made for the skin and complexion; also a booklet, "The Secret of Beauty."

C. E. KEELER CO., Dept. K, Phila., Pa.



Wherever in a poster one sees a daring splash of color and an exceptional draftsmanship, one may be reasonably sure of finding the signature, Louis Faucher. This is one of his colorful posters shown at a recent exhibition





Black velveteen, corded with velvet—trimmed with black satin pipings and collar and cuffs

**Bergdorf & Goodman Co.**

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New York

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*Elizabeth Arden*

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Fifth  
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### Venetian Pore Cream

is a thick white paste. When applied to the skin it reduces large pores to normal, makes a coarse skin smooth and beautiful. Jar, \$1.00 (5c. additional by mail). To remove Pore Cream after it has been on all night, use the Cleansing Cream and Skin-Tonic described below. These will assist in securing speedy and satisfactory results.

**Venetian Skin-Tonic** renders the skin clear and firm, invigorates relaxed tissues; offsets climatic effects. Bottle, 75 cents, \$1.50, \$3.00.

**Venetian Cleansing Cream** when used after riding, driving, motor-ing, will thoroughly cleanse the skin. Jar, 50 cents, \$1.00, \$2.00.

**Venetian Lille Lotion** refreshingly cool, whitens the skin and protects against sunburn and severe winds. Bottle, \$1.00, \$2.00.

**VENETIAN SCIENTIFIC FACIAL TREATMENTS** given by experts at the Salon. Single Treatments, \$2.00. Course of Six, \$10.00. Special Treatment to Reduce Double Chin.

Mail  
Orders  
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# Corticelli Silk

Too Strong  
To Break



## Gerhardt & Co.

Millinery Importers



Gerhardt Hats  
and Imported  
French Models



*The Gerhardt Display now awaiting your considerate inspection presents in their entirety the correct modes of the Fall Season*

14-16 EAST 33rd ST., (Third floor) NEW YORK  
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"After studying and experimenting for seven years I have perfected a method of

## Physical Culture for the Face

which does for the face what my Physical Culture has done for the figures and health of 60,000 women. Why should not the skin of your face and throat be as clear and unblemished as the skin of your body?—only because you have not treated your face intelligently."

Susanna Cocroft.

## A Woman Is As Old As She Looks

Tired eyes, wrinkles around them, pouches beneath them; crows feet; the droop at the corners of the mouth; the hard lines from the nostrils to the lips; drawn, colorless lips; sallow, discolored or freckled skins; all or any of which add ten years to your age, because they make you look ten years older can all be overcome by systematically following the simple instructions clearly explained in the Grace-Mildred Culture Course of Physical Culture for the Face.

We also teach you how to make *the Hair* glossy and abundant; to care for the Hands, Feet, Eyes, Eyebrows, Ears, Mouth, Neck, Chin, etc.

If you look older than you should, it is because you are not doing what you should to help nature. The result you want is certain; no experimenting (Miss Cocroft has experimented on this work for seven years). Innumerable women have attained the end you want by carefully following instructions.

**In six to ten minutes a day of Physical Culture Exercises for the Face, you can do more at home than massage will accomplish in an hour a day in a beauty parlor.**

Those who know Miss Cocroft's national—yes, international—reputation as a restorer of health and youth, will be as pleased to hear of this new feature in her work as they will be certain that it will produce precisely the results she claims for it.

The direction of this work will be in the hands of her nieces, Miss Grace L. Ballack and Miss Mildred A. Albee, whose association with Miss Cocroft for many years has adequately qualified them to assume the direction of this department of Miss Cocroft's culture training. For further particulars and names of those who have taken this course and *gotten the results desired* write us NOW. The results are marvelous.

## Grace-Mildred Culture Course

624 Michigan Ave.

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CHICAGO



Smart, original school frock for girl from 8 to 12 years. Couching and dots by hand

## Outfitters for Little People

Complete outfits for boys and girls from infancy to twelve years.

**Boys' dresses, one to six years, a specialty**

We make to order distinctive and serviceable school frocks from \$7.50 up.

Sketches and estimates cheerfully submitted. A letter or visit is requested.

**Beebe and Shaddle**

38 WEST 33RD STREET  
NEW YORK CITY

## ONE of the MINOR ARTS

A Pleasant Feminine  
Pastime and an Aid  
to Entertainment

THAT printing both textiles and paper from hand-carved, wooden blocks, one of the oldest arts, should be one of the most popular and generally useful of the present-day crafts, argues well for the solid basis upon which the modern crafts movement rests.

One reason for the great popularity of this art is that embroidery, chief among the methods of domestic decoration of the house, is too tedious as well as too elaborate for this use. Curtains, table and couch covers, and the various textiles that perhaps more than any other part of the furnishings set the keynote of a room, women like to decorate themselves, and the woman of individual taste wants something different from the printed fabrics that any other woman can buy in the shops. It is here that the stencil or the wood block comes into play. Of the two, the wood block has perhaps more charm.

There is another use to which the wood block is being put of late, which also harks back to earliest times—the printing of posters, place cards, bridge scores, cards of greeting, and the hundred and one little accessories of present-day entertaining. But new as this seems, it is really a world-old craft, much used in Japan and other eastern countries. The designs used and the general effect are very much the same as in stenciling, but the quality of the figure that is block-printed is somewhat different, since the wood prints a little unevenly on the cloth, giving a play of light and shade that differs from that of a surface upon which the pigment has been spread by the stencil brush.

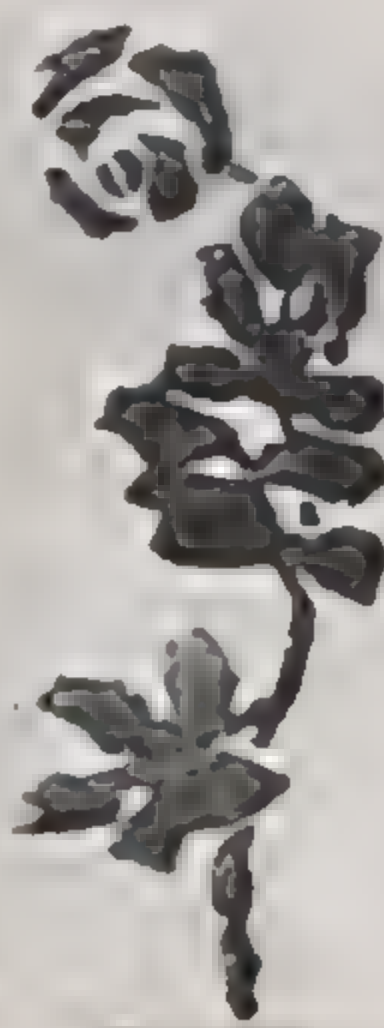
### MAKING THE WOOD BLOCK

The process by which these simple wood blocks are made and used is the same as that employed for the wonderful Japanese prints. A clever young craftsman, taking a leaf from the book of Japanese art, has been making charming place cards, calendar mats, bridge scores, and greeting cards that are unique and artistic. These are on sale at several well-known gift and specialty shops. Or any woman who is deft with her fingers can easily make these prints for herself. She may either make her own designs or buy them ready traced for cutting on the block.

The tools and materials are of the simplest—an ordinary penknife, sharp and not too small, an ink pad which may be bought or easily made, a few pieces of soft wood, and some colored drawing papers.

A design for block printing must have comparatively large spaces and simple lines. Blocks

for printing on textiles should have large masses with intervening spaces, while for printing on paper, drawings in line only, or in line and mass, provided the lines are not too fine and that they do not cross each other confusingly, may be more extensively used.



To make a small place card it would be best for a beginner to use a simple design with sweeping lines. The block should be an inch larger all around than the design, and an inch or two thick. For this block a piece of ordinary pine, if it is free from knots or cracks, will do. Pearwood and whitewood, both of fine grain and easily cut, are also good.

### MAKING A PLACE CARD

When the block is ready the design is traced on to the wood. Then, holding the sharp penknife upright, one must go over all these outlines with a

straight, clear cut. This prevents the outlines being lost by blurring. One may then begin cutting away the background. Since the printing is to be done with the block, it will be seen that all lines or spaces intended to print must be left, and all intervening spaces cut away.

The cutting away of the background must be done bit by bit by making slanting cuts with the knife, working away from the line in order to avoid the danger of cutting into it, and in the general direction of

the outline. After the slant cut has been made, the wood will separate into little bits with the grain and can easily be removed with the point of the knife. The background spaces should be thus cut away to about the depth of one-eighth to one-quarter of an inch. Only in the larger spaces need the cutting be deep, since it will be seen that here only will there be any danger of the background touching the paper. Where the spaces are very small, one-sixteenth of an inch is quite sufficient.

### APPLYING THE COLOR

After the block has been thus prepared, comes the actual printing, the most fascinating part of the performance. There are two methods of inking the block. The ink or paint may be put on with a brush, or an inking pad may be used. The inking pad is of the same kind that is used for inking rubber stamps, and may be bought, or easily made at home. It is only necessary to cover several thicknesses of old flannel or felt, which have been nailed to a board, with thin muslin. On this the ink, water color, or oil paint, thinned with kerosene or gasoline, must be evenly spread, and renewed as occasion requires.

If water color is used, it must be the tube or body color. Of the three, probably the water color is the neatest and

(Continued on page 104)





# Guiry

Importer of Millinery

desires to announce the Opening Display  
of French Models and Exclusive Guiry  
Creations, commencing Monday, Sept. 16

**15 West 45th Street**

(Formerly 36 W. 33rd St.)

"Shoe Elegance" so essential to the well-gowned woman, is assured by the use of

## Whittemore's Shoe Polishes

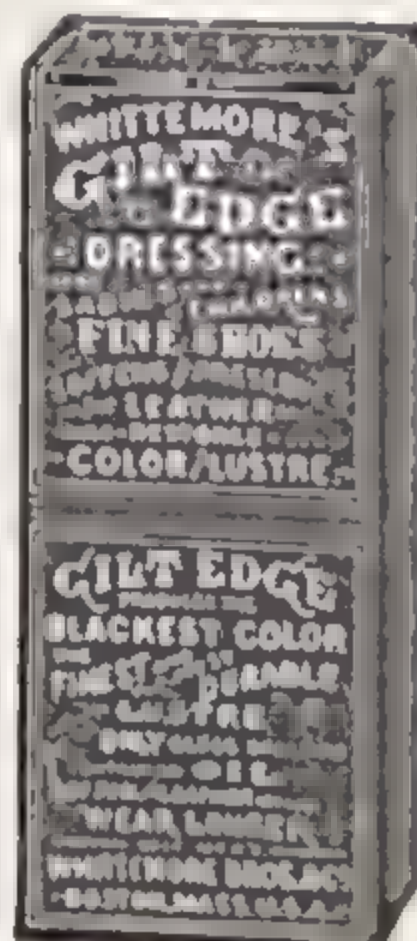
THE ONLY perfect preparation for cleansing and polishing  
Men's, Women's and Children's Shoes of ALL kinds and colors

**THEY BEAUTIFY AND PRESERVE THE LEATHER**

Do not soil the clothing or grow sticky

Largest  
in  
Variety

Finest  
in  
Quality



### "Gilt Edge"

For Ladies' and Children's Shoes, the only black dressing that positively contains OIL. Softens and preserves. Imparts a beautiful lustre. Largest quantity, finest quality. Its use saves time, labor and brushes, as it SHINES WITHOUT BRUSHING. Always ready to use. Price 25 cents.

"French Gloss," a smaller package, 10c.

### Liquid Suede Dressings

For cleansing and recoloring all kinds and colors of suede and ooze leather footwear, also buck and castor. Put up in all colors. Also in powder form (all colors). No waiting for shoes to dry. No matting down of the nap. In sifting top cans. We recommend for BLACK suede shoes the liquid; for ALL other colors the powders. Either kind 25c.

### "Dandy"

Russet Combination. For Cleansing and Polishing Russet, Tan or Yellow Colored Boots and Shoes

A cleansing fluid and paste for polishing in each package. Large size 25 Cents. "Star" Russet Combination same as "Dandy," smaller size. Price 10 Cents. Also Polishes for Red, Brown, Gun Metal, Green and Blue leather shoes. Same sizes and prices.

### "Elite"

Black Combination

The only first-class article for "Box Calf," Kid, "Vici Kid," and all black shoes. The ONLY polish endorsed by the manufacturers of "Box Calf" Leather. Contains oil and positively nourishes and preserves leather and makes it wear longer. Blacks and polishes. Price 25 cents. "BABY ELITE," a smaller package, 10 cents.



If your dealer does not keep the kind you want, send us his address and price in stamps for a full size package

**Whittemore Bros. & Co., 20-26 Albany St., Cambridge, Mass.**

The Oldest and Largest Manufacturers of Shoe Polishes in the World.



## Berthe May's Maternity Corset

In my booklet, "Her Corsets," I tell you why the Berthe May Maternity Corset is a real support. Why it insures ease and comfort, and preserves the figure. I give names of prominent physicians who prescribe it among their own families and patients. The booklet explains special adjustment features which make it possible to wear the corset before and after the maternity period, thus proving a real economy. Also hints and rules on hygiene for the maternity period.

This booklet, mailed in plain envelope, is free upon request. Write for No. 14.

All orders have my personal attention. Orders by mail are filled with absolute satisfaction because of my perfect, yet simple, measurement system. If immediate delivery is desired, measurements around Bust, Waist and Hips are needed, also height. Other special corsets for golf, tennis and singing; also for nursing mothers and young girls.

Prices from \$5.00 to \$18.00.

BERTHE MAY : 10 E 46th Street, New York

## "FASHION'S DICTATOR"

Evening Gowns

Opera Wraps

Exclusive Models

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Afternoon Gowns

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Original Designs

**MAISON MARION**  
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## Lane Bryant

19 West 38th Street

Near Fifth Avenue

NEW YORK

Largest manufacturing retailer of  
**Negligees and  
Tea Gowns**

Dainty Creations for informal  
home wear. Sacques, suits  
and matinees

Boudoir robes of chiffon and crepe  
de chine. Long negligees of  
challie, albatross and china silk.

Maternity dresses for street  
and indoor wear. Long and  
Short Coats.

Attractive house gowns in gathered  
and plaited styles with hand-  
some lace insets or coat effects.

Mail and telephone orders filled promptly  
Send for catalog "V"

A number of the Season's models have  
been much reduced in price to facili-  
tate the removal to our new building  
at 25 West 38th St. before Oct. 1st.





## Silks Favored For Fall Wear

The extensive use of silks this Fall is a natural response to a cultivated American taste for more luxurious wearing apparel.

Then, again, silks are especially adapted to prevailing styles.

During the present season

# CHENEY SILKS

will be worn by thousands of the most fashionably gowned American women.

Satin Charmeuse is, of course, in greatest favor, but Crêpe Charmeuse, Crêpe de Chine, Crêpe Meteor are other Cheney Silks that are in high demand.

Bengalines, Failles and a new Cheney product, Toile de Soie, are other silks that are very fashionable, especially for street costumes.

Identify the genuine Cheney Silks by the name, which appears on the label and on the end of every piece.

Cheney Silks are of superior quality, and include practically every kind of goods made of silk—whether for dresses, millinery, decoration or upholstery, the haberdasher or manufacturer. Man or woman.

### CHENEY BROTHERS

*Silk Manufacturers*

4th Avenue and 18th Street, New York

## Mrs. Copeland

The Cambridge Building.  
334 5th Ave., New York City

Provides distinctive Gowns  
for distinctive women

*Estimates furnished for complete trousseau*

## EVERYWOMAN'S IDEAL DRESSING-ROOM

A Room Devoted Utterly to the Ceremonies of the Toilet in Which Even the Fussiest of Women Can Dress in the Shortest Possible Time

A CLEVER woman who believes that it is not only a satisfaction but a duty to look as well as possible, yet dislikes as much as the least fussy of women to spend an extravagant amount of time on her toilet, has designed a room with all needful fittings, which enables her to accomplish her toilet as expeditiously as possible. This room is one of a suite of four, which includes also a boudoir, bedroom, and bathroom.

### THE ALTAR OF BEAUTY

The room is square, with two large windows, curtained in white muslin in order to let in as much light as possible. Over these hang long, dark curtains, to be drawn at night. The woodwork is white enamel. The floor is parquet, covered with several small rugs. Between the windows is a long, practical dressing-table with a glass top and a wide, central glass flanked by wings that can be adjusted at any angle.

Above the dressing-table is a drop-light with a long arm, which enables one to turn the full glare on any part of the head. The table contains three drawers. In the largest, lined with glass, are kept braids, curls, and puffs, which are worn at different times according to the shape of the hat. In another drawer are the face washes, cold creams, and other such toilet necessities; in the third are brushes, combs, curling tongs, hairpins, and all other aids to hair-dressing. On the table is an electric lamp for the curling tongs, and a large box with manicuring implements. The low, backless seat is covered with a glazed chintz cushion. On the right of the dressing-table is a pier glass that swings on its own stand.

### HOSPITAL FOR GOWNS

In front of each window is a large table, one for everything needed for cleaning and pressing—an electric iron, boards of various sizes, an arm for pressing sleeves, and an adjustable skirt board. There is also a shelf on which are kept cleaning fluids, skirt brushes, and a case with shoe brushes and creams. In front of the other window is a sewing and mending table which boasts two deep drawers, one for pieces of all the gowns which are in use and rolls of linen and cotton for mending underclothes. The other is divided into compartments; in one division are spools of every hue of cotton and sewing silks. One compartment contains all sorts of needles, hooks and eyes, tapes, marking letters, bones for waists and collars, and buttons of various sizes. In another are kept odds and ends of laces and embroideries for mending under-linen. On this table are three baskets. One holds all the mending, one the stockings, and then the general workbasket. A fat, round pin-cushion for needles and a pin box complete the sewing-table equipment.

On one side is an electric table-lamp with a green shade, and in front a low sewing chair. Beyond, there is a sewing machine, and at the side, draped in its linen cover, a manikin made in the form

of its owner. On it blouses are conveniently arranged, gowns draped and altered, and the evening gown, on the day it is to be worn, is put on this figure to see if it is in order and to take out any possible creases.

### STORING A MULTITUDE OF FROCKS

The rest of the wall space is given over to cupboards. Every article that goes to make up the complicated wardrobe of the modern woman has its convenient and proper place. The wardrobes are arranged in compartments with doors opening out, for these are more convenient than sliding doors. These hanging wardrobes are arranged with hooks on which the gowns, provided with two loops each, are hung. In the first wardrobe are the coats and skirts and the short, one-piece gowns. In the next wardrobe are the afternoon and tea gowns; the light colored and lace gowns are kept each in a separate linen bag to which sachets have been sewn.

### STORAGE FOR FURS

The wardrobe next in line is devoted to furs and evening cloaks. On one side are shelves which slide out like a man's shirt closet. On one of the shelves are laid away fur coats that are heavy, and so better folded than hung. On the next shelf are the muffs laid in rows, covered with a large, thin sachet which serves the double purpose of keeping them sweet and warding off moths. The shelf above contains fur stoles. On this shelf is also kept a large-toothed, horn comb for the furs. If combed from time to time they keep bright and free from moth eggs. The other side of the wardrobe is filled with traveling and motor coats, and evening wraps, each in a canvas bag.

On the other side of the room are cupboards with smaller divisions. The first has sliding shelves for hats above, and shoes below. The hat shelves are covered with flat sachet pads upon which are milliner's stands.

### FINDING ANYTHING IN THE DARK

The underclothes wardrobe is especially pretty. The shelves are covered with embroidered muslin over pink silk, the color of all the sachets. The edges of the muslin are trimmed with wide torchon lace that falls over the edges of the shelves. There are two piles of each article of underclothing, the elaborate and the simpler, each tied with a broad, pink satin binder. Over each shelf is another silk sachet. Above two of the shelves are half shelves for stockings. A large chintz-covered box full of lingerie ribbons is kept on this shelf. When the articles go to the laundry, the ribbons are taken out, folded over cards, and put in this box.

The owner of this orderly room says she can find anything in the dark, and by having a place for everything, the tedium of the process of dressing, which consists so often in finding one's belongings, is greatly lessened. It may not be possible for every woman to have a room as large as this devoted to her clothes, but it is possible to have a room, or part of one, arranged in as practical a way.







**ALWAYS** specify "*Kleinert's*" Dress Shields to your dressmaker and thus safeguard your gowns against the fatal effects of perspiration.

*Kleinert's* are made in many shapes and sizes for every need. Can be washed in *hot* water to destroy odor and germs, and ironed back to their original whiteness and freshness. On sale everywhere.

*If the name "Kleinert" is not on the shield, it isn't a Kleinert—The Guaranteed Shield*

Write for our Dress Shield book "V"

**I. B. Kleinert Rubber Company**  
721-723-725-727 Broadway New York

## You Can Weigh What You Should Weigh

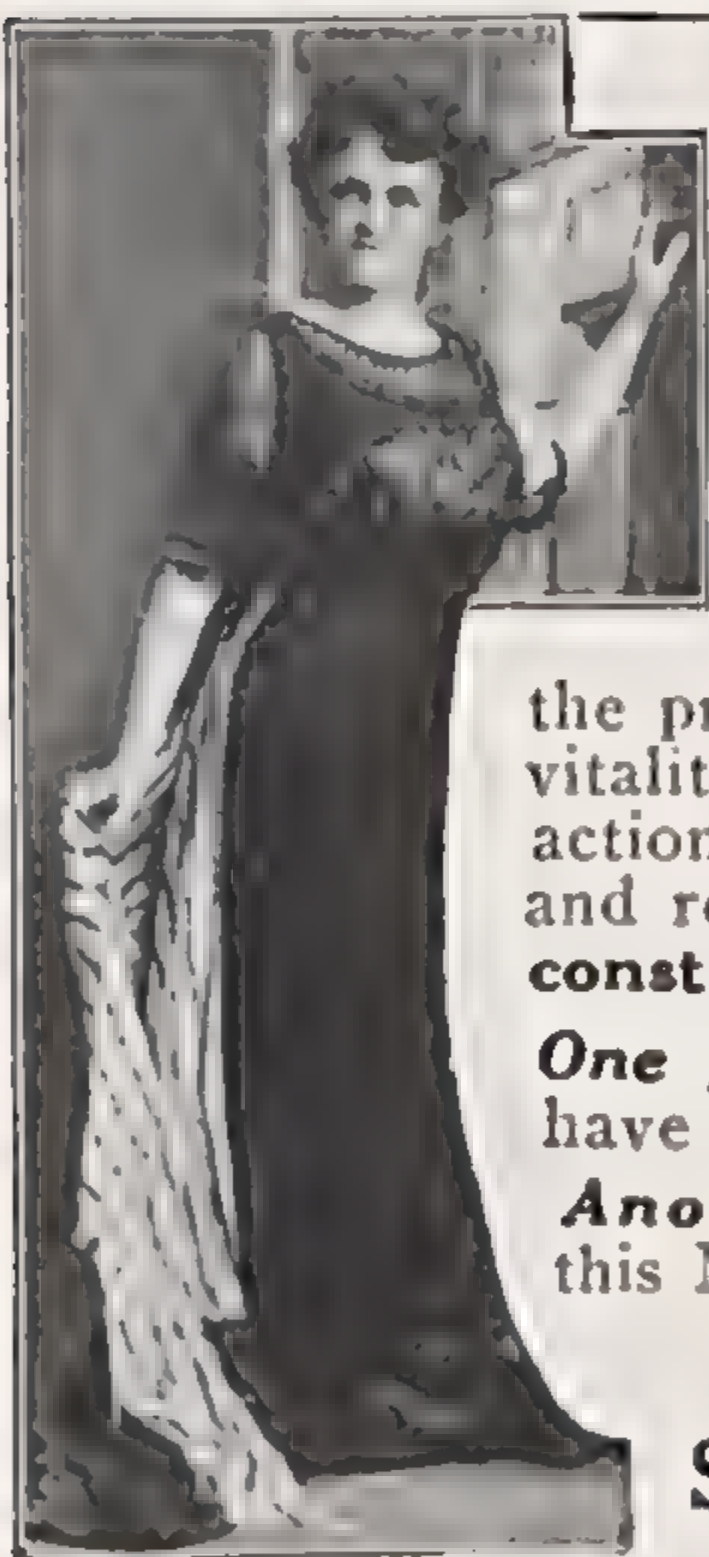
You can, I know it, because I have reduced 30,000 women and have built up as many more—scientifically, naturally, without drugs, in the privacy of their own rooms; I can build up your vitality—at the same time I strengthen your heart action; can teach you how to breathe, to stand, walk and relieve such ailments as nervousness, torpid liver, constipation, indigestion, etc.

*One pupil writes:* "I weigh 83 pounds less, and I have gained wonderfully in strength."

*Another says:* "Last May I weighed 106 pounds, this May I weigh 126, and oh! I feel so WELL."

Write today for my free booklet

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Author of "Growth in Science," "Self-Sufficiency," etc.



## The Shirt Waist

"Tailored to order"

THE very evident style and smart appearance of the J. V. H. Waist is not entirely due to its beauty of design.

Every fashionable woman knows that a successful shirt waist must have individual tailoring of a high order. It must be cut on correct lines and be fitted to exact measurements.

Each J. V. H. Waist is tailored to order under my personal supervision and is guaranteed to please or money will be returned.

Send for new fall models and measurement chart.

PRICES FROM \$3.50 UPWARD

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to remove the unsightly effects of sunburn—to make your complexion clear and lovely, after your vacation begin with ELCAYA, apply just enough, night and morning, to keep the skin in a soft, healthy condition.

## CRÈME ELCAYA

"Makes the Skin Like Velvet"

clears away tan, freckles, roughness—gives skin a delicate softness, whitens and refines it after the trying effects of hot weather. Use ELCAYA—make your complexion youthful and inviting for the Autumn pleasures. Well-groomed women everywhere regard ELCAYA as the most effective beauty aid procurable; its purity and quality give it first place among the world's leading toilet helps.

*All Dealers, Nation-wide, Sell ELCAYA*

CRÈME ELCAYA  
SAVON ELCAYA

CERAT ELCAYA  
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*Sample for 2c.*

*Send Dealer's Name*

James C. Crane, Sole Agent, 108A Fulton St., N.Y.

## WAVY AND CURLY HAIR

may be obtained without the aid of curling irons by the use of



## Mrs. MASON'S <sup>Old</sup> English HAIR TONIC

This is the hair tonic used by Mrs. K. Mason, the noted English hair specialist, in treating the hair of the Vanderbilt family, Duchess of Marlborough, Mme. Melba, Mrs. Levi P. Morton, and other titled and society women, of New York, London and Paris, who testify to its superiority to stop falling hair and promote its health, growth and beauty.

**Mrs. Mason's Old English Shampoo Cream**

is another of Mrs. Mason's famous specialties. An ideal hair and scalp cleanser, made from antiseptic and tonic herbs, unlike ordinary head washes. Gives the hair beautiful lustre and makes it look twice as thick as it really is—removes dandruff and scalp irritation. 25c. a tube. Trial tube free.

THE PAXTON TOILET CO., BOSTON, MASS.





## Best glove style

is invariably found in the best gloves:—quality of skins, experience of designers, skill of the cutters and stitchers: these things determine the degree of style in a glove.

The surpassing style and appearance of

**FOWNES**  
KID FITTING  
**SILK GLOVES**

are but the surface evidence of their splendid quality in every detail.

FOWNES gloves are the product of 135 years of glove-making experience—a guarantee of "best" in style, in fit, in durability.

All sizes, lengths, shades. Always sold under their own name.

Should you have difficulty in securing the genuine FOWNES gloves, send us the names of the shops visited and your address; we will see that you are supplied.

*It's a FOWNES—  
that's all you  
need to know  
about a glove*



**Fownes Brothers & Co.**  
119 West 23rd St., New York City



## THE ANCESTRY of LINGERIE

Scarcely an Article of Feminine Underwear but Boasts an Illustrious Descent from Greek Lady, Amazon, French Merveilleuse, or Perhaps Court Dandy or King

FOR all that fine linen apparel has advanced from the class of "luxuries" to that of necessities, there has been a sore decline in the quality of this historical and storied fabric. The profusion of inferior stuffs has lessened popular discrimination and appreciation of fine linen. Our love for it as a household and personal adornment does not compare to that of the ancients, corrupted as we are by starch (which on the cheaper quality of clothes often gives a fictitious body to inferior materials) and by the superabundance of pretty and ephemeral fabrics, which, whether labeled linen or cotton, have little real artistic quality to commend them.

The fine linen of the Bible was a fabric as rare and rich as the finest silk; a present of linen was the equivalent of a gift of jewels. The ancient Persians, those exquisite gentlemen who wore plaited linen gauze skirts over their trousers of rich brocade, looked upon this transparent fabric as among the chief treasures of their wardrobe, as indeed it was, rivaling the daintiness of the dew as, almost impalpable, it lay bleaching on the grass during its careful preparation. The Bayaderes, the dancing girls of Hindustan, wore a muslin so sheer that it must be wrapped seven times about the body before it was opaque enough to form a modest covering.

The ancient Greeks wove at home a crinkled and elastic linen that clung charmingly to the bosom and ankles, as some of the old Greek statues show us. These home-made Greek robes were woven in robe-lengths, for the cutting off of fragments from a long piece of cloth is a strictly modern commercial expedient. The Dorian robe, after being folded, was as wide as the span of the wearer and a foot longer. They were either striped or patterned individually, often from eastern designs, or embroidered after leaving the loom.

### THE UNSEXED GARMENT

The Roman ladies had separate tailors for outer and under-garments, so that their body-linen must have been of importance as to fineness and fit. Their clothing could scarcely have been as scanty as one is led to suppose from their statues. Much of this scanty effect is due to the artistic license of the sculptor.

Small pieces of linen, plain, figured, or embroidered, were frequently used for head-dresses. The Greek chin-cloth and the nimbus or band across the brow, so becoming to the fading matron, suggest the predecessor of the moyenâge wimple. Our neckcloth, neckerchief, handkerchief, and napkin may be seen in the focalia, sudarium, and mappa, the last of which was waved in the Roman circus

(Continued on page 102)



## H. Lieberman & A. Siegel

Formerly with Stein & Blaine, announce the opening of their new establishment at

**6-8 East 46th Street**

where they will specialize in

## Ladies Tailored Suits

All the most desirable imported models, besides a large variety of their own exclusive creations, from a simple tailored suit to the most elaborate garments of costly materials and ultra styles, are exhibited for your selection.

*Every garment made under the personal supervision of either Mr. Lieberman or Mr. Siegel.*

By their own original plan, mail orders from out-of-town patrons are guaranteed to fit—without trying on or fitting.

A trial is respectfully solicited.

**Lieberman & Siegel**

## La Mignon

### Reduces Large Pores

YOU will find that this Astringent Lotion will put your skin in condition after your summer vacation. It bleaches tan, sunburn and discolored necks with no irritation of the most delicate skin. It relieves and prevents pimples and cold and fever sores.

Your skin needs immediate attention after summer exposure to prevent its coarsening. Send 75c today for a bottle of La Mignon Astringent Lotion.

*Guaranteed by La Mignon Mfg. Co. under the Pure Food and Drug Act.*

**LA MIGNON MFG. CO.**

18 Sumner Avenue  
Springfield, Mass.

## You Don't Need Dress Shields

IF YOU USE

### ODOR-O-NO

Unhealthy skin glands cause excessive perspiration. ODOR-O-NO restores the glands to normal condition.

### ODOR-O-NO

stops excessive perspiration and destroys all body odors.

Do away with your dress shields. We will be responsible for garments injured by perspiration if you use Odor-O-No according to directions. It is harmless and guaranteed.

50 CENTS PER BOTTLE

at department and drug stores or direct from

**THE ODORONO COMPANY**

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Copies of testimonials free, sent on request

Chas. Burke  
Foreign  
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Fine China  
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Set of 8 Real Bique figures \$2. worth \$8. Venus, Water Girl, Slave, Venus de Medici, Adonis on Panther, in Frankfort, by Deuncker; Cupid and Psyche, by Canova; Boy Extracting Thorn, Three Graces, Faith, Hope and Charity.



# Pro-phy-lac-tic

## Tooth Brush

Cleans the Teeth  
Cleans *all* the Teeth  
Cleans them *thoroughly*

"A clean tooth never decays"

The Pro-phy-lac-tic Tooth Brush gets around every tooth—between all the teeth, both back and front alike—thoroughly cleansing every crevice. Its curved handle gives direct access to every part of the mouth—the long end tufts reach every tooth in the head.

Every Pro-phy-lac-tic is fully guaranteed—if defective we will replace it. Each is sterilized and in an individual yellow box, which protects against handling. Rigid or flexible handle.

Our interesting booklet—"Do you Clean or Brush Your Teeth?" is yours for the asking, send for it.

**FLORENCE MFG. CO.**

198 Pine Street

Florence, Mass.

Sole makers of Pro-phy-lac-tic Tooth, Hair, Military and Hand Brushes.

Only ONE  
tooth brush really  
cleans between  
the teeth

The  
ordinary  
tooth brush  
merely brushes  
the surfaces

25c  
35c  
40c



## Pierre's Paris

### TRANSFORMATION IDEAL A PARISIAN TRIUMPH

A simple, natural coiffure, easily dressed in any style. Indispensable in a hasty toilette after motoring. The woman with a high forehead, the bather or she whose hair has been damaged by dyes or curling tongs will find the IDEAL a veritable treasure. Of choicest French, wavy hair, \$25 up. Not to be compared with the imperfect imitations of domestic makers. PIERRE coiffures are the exclusive productions of the most skilled workmen of Paris, and can be obtained nowhere else in America. A small booklet illustrating a few of PIERRE'S most successful creations may be had by mail.

14-16 WEST 33D STREET, NEW YORK  
Opposite Waldorf-Astoria

## The Climax in Cookery

Here now are feasts for all the year  
Each flavored with rare good cheer.

"THE Calendar of Dinners," collected by Kate S. Teetshorn. A daily blessing to the housekeeper. 365 seasonable dinner menus, each with a valuable recipe and complete index. Printed in red and black. Attractively bound and tied with cardinal red. Extra heavy silk cord and tassels to suspend by. Packed in a tasty box, size 5½ x 11¼. Sent post paid on receipt of 50 cents.

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Art Stationers and Engravers

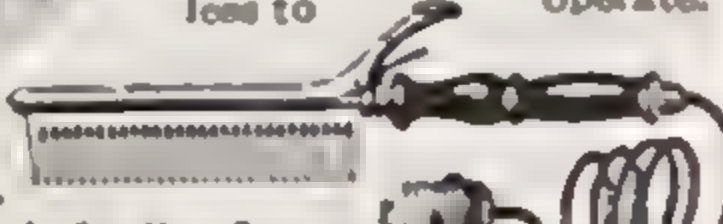
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## After a Shampoo you can dry your hair quickly with a "PELOUZE"

### ELECTRIC COMB

Invigorates the scalp as well—stimulates the hair growth—leaves your hair perfectly dry, beautifully smooth. To make it a curling iron, simply remove comb—makes beautiful, lasting waves and curls. Costs little to own, less to operate.



Electric Comb complete \$3.75. Electric Curling Iron \$2.50. Electric Comb and Curling Iron combined \$4.50. If your dealer does not carry the "Pelouze" Electric Comb, we will send it prepaid on receipt of price. Send for catalog—Electric Irons—Toasters—Chafing Dishes etc. Every device guaranteed. PELOUZE MFG. CO., 232-242 E. Ohio Street, Chicago



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Le Boudoir Cie.

## TEA-GOWNS BLOUSES :: NEGLIGEEES

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Opposite Ritz-Carlton

## Andrew Alexander



## Shoes for Boys & Girls



Complete outfits  
for school or college, including  
every footwear  
want likely to  
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After Sept. 15th, 1912,  
will be located at 26  
West 38th Street, directly  
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Eight East Forty-fifth Street.  
My Dear Madame Gardner:

I had never realized what comfort  
was until I began to wear your  
corsets. I wish I could tell every  
woman about them. Do let me have  
my others as soon as you can.

Sincerely,

**Josephine Drake**  
Leading woman in  
"Bought and Paid For."

OUR goods are universally ad-  
mitted to be of superior style,  
fit, finish and workmanship. A  
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A wide range of styles—the choice  
of fabrics especially extensive—  
promptness and the best workman-  
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This very unique model shows a  
hip confiner, built high enough to  
protect the waist-line. In this way  
the very fashionable effect of being  
uncorseted is obtained, while the  
flesh below the waist-line is held in  
a firm but supple casement.

Price, \$8.00 up

## The ANCESTRY of LINGERIE

(Continued from page 100)

as a signal for the games to commence.

Among the ancients, drawers were neither feminine nor masculine. They usually denoted the slave or the male foreigner, a Persian or a Scythian, just as long sleeves betokened the foreign hand-maiden of some Greek lady, while she herself is always sculptured and spoken of as "white-armed" or sleeveless.

The thin gauze drawers of the Pompeian women were an oriental importation. That fabulous race of women, the Amazons, supposedly Asiatic, are sometimes pictured as wearing drawers on the war path or in the chase. Their home garments were strictly on Greek lines, and therefore drawerless. These Amazon pantaloons were sometimes made of the skin of animals, drawn tightly down inside the buskin, while others were of fine fabric, cotton probably, embroidered or painted in zigzags, lozenges, or other oriental patterns. These cotton drawers of the Amazons were long and tight at the ankle, and were worn under a short skirt.

### THE QUESTIONABLE DRAWERS

The history of feminine drawers in Europe is a curious one. They were worn by the women of Frankish and Saxon times as early as the ninth century. In the middle ages it was considered a sin worthy of penance for a woman to go without these garments. Though a part of the Frenchwoman's wardrobe from early times, drawers fell into disrepute in the sixteenth century, and court ladies never wore them. This was probably because Henry II and his painted, be-frilled, and be-jeweled courtiers wore drawers of lawn and lace which showed through the slashings of their breeches.

In seventeenth century England, drawers were worn by Nell Gwyn and her gay companions, but never by dignified married ladies, and even as late as the latter part of the reign of Louis XV it was still looked upon in England as a questionable practice. Possibly one reason why this garment remained unpopular so long among a nation of such refinement as the French was that the caleçon, the short drawer or "trunk," was a necessary part of the stage dress of the dancers in the classical ballet, and therefore to be eyed with suspicion by more respectable people.

In the nineteenth century, ideas of correctness took a new turn, and drawers became a badge of primness. A deep pantalette, stiffly starched and fastened with a band about the knees, was sometimes worn by children and young girls, but was not attached to anything we should call a drawer.

### THE CLASSICAL CHEMISE

The classical garment worn alike by men and women in all ages and in many civilizations is not the drawers, but the chemise or shirt. It was often as much a part of the decorative effect of the entire costume as a mere article of comfort or cleanliness. More often still it was used as the night garment. The distinction between night and day clothes is marked only among the most civilized, and even among certain of these, the Japanese and other oriental peoples, for instance, it varies little, and the distinction between morning and evening dress is found only in modern times. The portrait of the Austrian princess, Marguerite of Parma, shows her in a black velvet toque of great elegance, trimmed with jewels and feathers, which we know she wore on horseback in the morning and at court at night.

### NO SARTORIAL NIGHT AND DAY

The words nightgown, nightrail, and nightcap, which we read in chronicles and romances, do not always con-

note such costumes as we refer to by these names. Nightgowns were not always worn in bed, nor were nightrails kept for sleeping. The former were made of a silver stuff, of velvet, or of silk—in other words, they were dressing-gowns, which were worn not only during the process of dressing, always long and ceremonious among people of wealth and leisure, but even on certain formal occasions, in boudoirs, drawing-rooms, and counting-rooms.

Nightrails were more especially for formal occasions, for a mother at a christening, or for receiving visitors in the bedroom. This was a custom not only during certain periods of luxury and licentiousness in France, but in more prudish England. It obtains even to-day in France, where, among the finest of old families, morning visits from comparative strangers are received in the bedroom with the hostess in negligée.

Nightrails were also conspicuous costumes during the marriage ceremony. At the marriage of the father of George the Fourth, the bridegroom went to the bridal chamber, where all the royal family were assembled for the posset and wedding-cake, wearing a nightrail of silver stuff and silver lace, and a cap of lace to replace the discarded wig.

### MASCULINE PATRONAGE OF THE SHIRT

The classical garment, the chemise, has changed its shape very little since Greek times. Its masculine equivalent, the shirt, has a history scarcely less ancient, and certainly its decorative part in the wardrobe of gentlemen has been even more conspicuous than the chemise among the women. The latter have done little more than reveal theirs a trifle above a décolleté gown, whereas gentlemen have caused not only their sleeves and doublet, but also their trunks and breeches to be covered with rows of slashes, through which to draw the shirt in tiny puffings. Later the obvious disadvantages of the original material caused puffings of brocade or other contrasting material to be substituted.

### THE EXTRAVAGANCE OF LAUNDRY

How men did vie with their women-kind when they glorified themselves with halos of starched linen known as ruffs! Even to-day the expense of fine laundrying is a luxury; the Parisian *jeune homme chic* considers he is acting the part of an *élégante* and a Croesus when he sends his shirts to be starched in London. But in the days of Henry VIII of England, the art of starching being unknown, all the exquisitely pinked lace ruffs were imported, already starched, from Flanders. When soiled they had to be sent back or replaced, so that it needed a small fortune to have a constant supply of these immaculate articles. In 1564, a canny Flemish woman, by name Mme. Dinghen, established a laundry in London, and, with her native secrets, shortly made enough money to buy a house and garden.

After the haughty elegance of the ceremonious ruff, the fichu began to exert its charm of gentle simplicity. The French Revolution and Rousseau brought about the passion for simplicity in dress expressed in the *robe à l'enfant*, *coiffure à l'enfant*, and other infantile fashions. The beauty of the plain lawn fichus and ruffles has never been surpassed for setting off lovely arms and throats. The Merveilleuse starched hers, and puffed it up into that bouffant thing called the "lying fichu," but Josephine and Mme. Recamier, with their faultless perception for beauty in dress, led the fashion back to soft and simple lawn except for those ceremonious occasions when Napoleon exacted the utmost sumptuousness of apparel.

E. M. M.

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**Herman P. Tappé**

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**At His New Store**

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All connections  
with my former  
place of business  
have been severed

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(Trade Mark)

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**The New Colonial  
Diamond Tongue**

*The latest vogue in Smart Footwear  
—By William Bernstein*

### THE CORRECT MODES

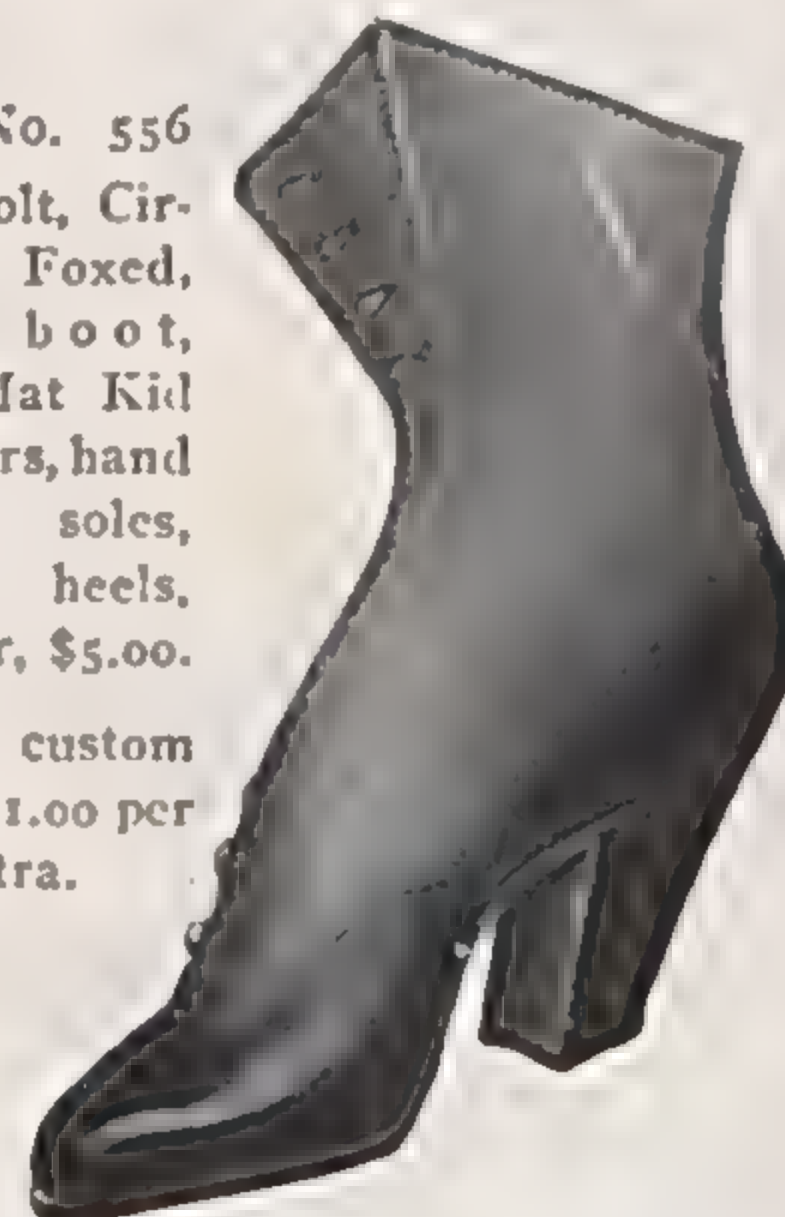
**in William Bernstein  
Short Vamp Footwear**

Include smart boots in Patent, Vici and Dull Leathers, with Suede and Fabric tops of Taupe, Grey, and various colors—ready-to-wear or to measure to match costumes.

MODEL No. 556

Patent Colt, Circular Foxed, button boot, with Mat Kid Quarters, hand turned soles, Cuban heels, the pair, \$5.00.

Special custom made \$1.00 per pair extra.

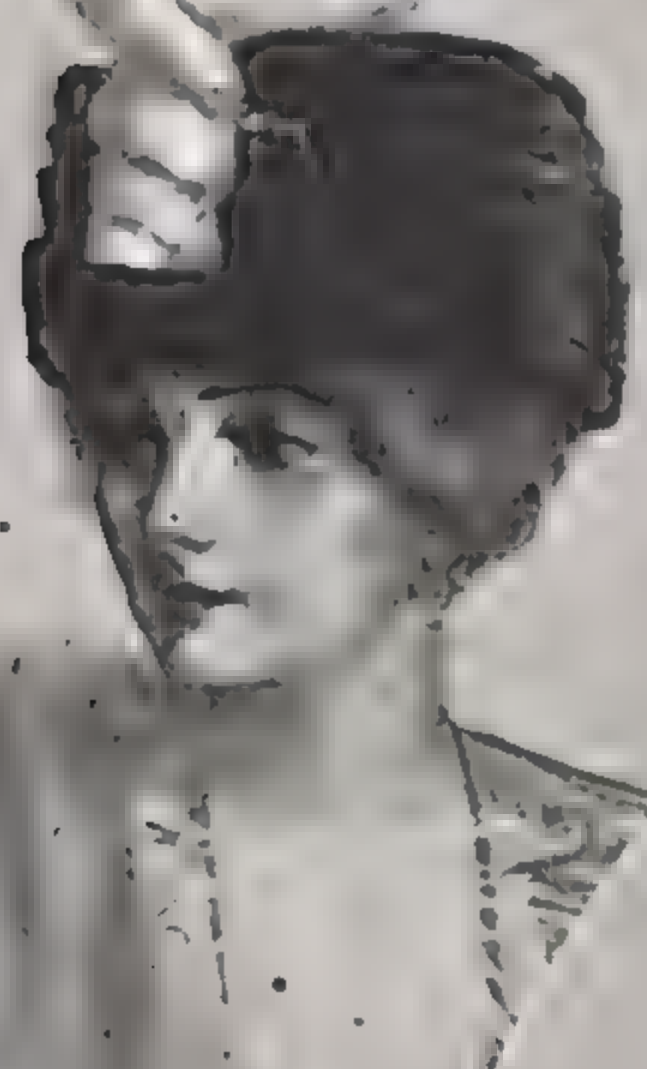


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In Plain and Original Fancy Weaves

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These exclusive Fabrics can be seen only  
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1913 Jackson "Olympic"—\$1500

35 H. P. Long-Stroke (4½x4½) motor; 34½ inch tires; 115-inch wheelbase; full elliptic springs; deep, roomy body with 10-inch upholstery; black and nickel trimmings. Regular equipment includes Self-Starter, Mohair Top, Top Hood, Ventilating Windshield, Speedometer, Oil Gauge and Gasoline Gauge on Dash, Prest-o-lite Tank, Demountable Rims, Extra Rim, Tire Carrier, Robe and Foot Rails in Tonneau, Pump, Jack, Tire Outfit and Tools.

## Unsurpassed at any price— in comfort, riding ease and silence

Three things are yours in the Jackson "Olympic" to the same degree as in the highest priced and most luxurious car.

Perfect comfort in the tonneau, due to the roomy body and the extra deep upholstery.

Riding ease such as only full elliptic springs, front and rear, can give.

Absolute silence, from the radiator fan at the front of the motor to the driving gears in the rear axle.

Thus the Jackson "Olympic" places at your disposal the features which heretofore have made the costliest cars worth their prices.

We have made the upholstery luxuriously soft—10 inches deep.

We have made the seat backs shoulder high and tilted the seats slightly to the rear.

And the body is very wide—the sides extending beyond the wheels.

The spring action will be a revelation to you.

The four full elliptic springs possess from 33½ to 100 per cent more ability to absorb road shocks than the ordinary motor car types.

You actually have to listen to hear the "Olympic" motor run.

You hear no click or slap of valves, because they are perfectly adjusted and enclosed. You do not hear the fan because of its extra-long plain bearing. You do not hear even the carburetor's intake of air.

The transmission is quiet because both shafts are mounted on bearings of the separated-ball type, that run in a bath of oil.

The rear axle does not hum because the gears are of correct pitch, fitted to a thousandth of an inch. There is no interval between the transfer of the load from one tooth to the next; and the gears run between long roller bearings, with ball thrust bearings to preserve perfect adjustment.

In power and durability we sincerely believe the motor to be the best in the world. It has proved out in the hardest sort of service, and in the severest road and track racing.

Your local Jackson dealer has a specimen "Olympic" model.

He will gladly help you corroborate all we have said here. Call on him; or write us for details and his name.

### OTHER MODELS

The "Majestic" at \$1850 has a long-stroke (4½x5½) motor of 45 H. P. Its wheelbase is 124 inches; tires, 36½ inches; springs, full elliptic, front and rear. It is equipped with self-starter, mohair top, top hood, windshield, speedometer, oil gauge and gasoline gauge on dash, demountable rims, extra rim, tire holder, electric horn, foot rail, coat rail, pump, tools and jack. It has powerful electric headlights with parabolic reflectors, flush dashlights (electric) and an electric tail lamp. The current for the lights is supplied by a dynamo driven by the motor which charges a storage battery for use when the motor is not running. The car has black and nickel trimmings.

Watch for our new six-cylinder touring car. It will be announced in a few weeks, and will be ready for early delivery.

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### Tailored Wash Suits

For Boys and Girls, Ages 2 to 7

SELECT in the comfort of your home—the distinctive Ford suits, illustrated in Free Catalog, give you a larger selection.

They are generous—easy fitting and finely made—give individuality. Dutch Rompers—Play Suits—Russian and Afternoon Suits of character.

Made in light, airy, sanitary workrooms. Large selection of styles, exclusive materials.

All remarkably well made.

Choice, 60c to \$5.

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Free Catalog illustrates the many clever styles—solve the problem of having your child comfortably, distinctively and economically dressed.

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## ONE of the MINOR ARTS

(Continued from page 96)

easiest to use, but if the prints are to be in black only, printer's ink gives the best effect. A simpler way, and perhaps better, is to put the ink or paint on to the block with a brush. If this method is used, considerable care must be taken not to touch with the brush any of the cut-out or background spaces. When prints are to be made in two or more colors, the inking of the block must be done in this way.

The medium to be used will depend entirely on what is being printed. For printing fabrics, ordinary tube oil colors, thinned with kerosene, are best. For printing on paper, these may be used or else water colors, or, in their stead, ordinary printer's ink.

Great care must be taken to put the block down squarely on the cloth or paper, which should be fastened with thumb tacks to a board over one or two thicknesses of blotting paper or other soft paper. The block must be firmly pressed onto the printing pad until it is well inked, then brought down straight onto the paper and pressed firmly. Care must be taken to have the block make a sharp, firm contact with the paper, and not move the least bit after once touching it.

### MANY USES OF A SIMPLE ART

After the printing has been done, many interesting variations may be made by putting flat washes in water color on some parts of the print. The print of Canterbury Cathedral shown at the top of page 96 could be prettily varied by washing the kneeling monk in with brown, the stone in gray, and the wood-work in brown. The two little place cards shown are printed in different colors. The color is put directly on the block with a brush.

It is perhaps in the ornamenting of fabrics that the wood block is of most use. If a design is chosen that will repeat and combine and can also be used singly, it can be used in a variety of ways. A small figure like the single rose, and the Dutch girl of the illustrations may be used as a repeat, or an all-over pattern for a border on curtains or table runners, as well as for the ornamentation of a card. A row of cats or geese or windmills or Dutch children, all make charming nursery decorations.

Not alone household fabrics, but chiffon, crêpe, and various thin fabrics take the printing beautifully. Lovely scarfs may be made with designs of flowers or butterflies.

### PRINTING ON PAPER

The use of wood blocks to print cards or decorative prints is a comparatively recent one. The printing on paper is perhaps even more interesting than on cloth, for one can experiment and get more variety of effect. As a rule, the somewhat rough surfaced, colored or white drawing papers and mounting boards give the best results.

Place cards and bridge scores, book plates, calendar mounts, monograms for use on stationery, even individual greeting cards, may be made with a wood block. While much finer work is necessary where letters are to be cut, it is really not so very hard to do.

KATHERINE LORD.



### Rite Combination Baby Rack

Just the thing. Clean and sanitary. Indispensable to mother or nurse when dressing baby.

Can be used as drying rack or a screen in which are pockets for baby's clothes, bath supplies and toilet articles. Strongly made of fine rubber-lined creton. Colors, Pink and Blue.

### Rite Baby Clothes Tree

Convenient and serviceable; places baby's wardrobe at your elbow.

For sale in the best stores everywhere.

Rite Baby Rack \$5.00  
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If your dealer cannot supply you,  
send price to Dept. A.

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for Fall and Winter—Graceful, Drooping Ostrich Plumes of the Famous Methot Quality.

We make, renovate, dye and curl every kind of feather needed by women of fashion, and because we specialize, our prices are extremely moderate.

There is no feather problem that we can not solve satisfactorily and at MODERATE expense.

### H. METHOT

French Feather Dyer and Dresser

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Take Elevator



### Prof. HUBERT'S Malvina Cream

"The One Reliable Beautifier"

Positively cures

Freckles, Sunburn,

Pimples, Ring-

worm and all

imperfections

of the skin

and prevents

wrinkles. Does

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should be used in con-

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### Brass Umbrella Stand

22 in. high. Inside diameter 8 in.

Well and substantially made

Price \$2.25 each

Hundreds of Useful Novelties

Dealers supplied Agents wanted

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